

TWENTY-EIGHT PAGES.

# THE NEW YORK DRAMATIC MIRROR

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A RISING ACTRESS.



NANCE O'NEIL.

The fact that many an old and tried soldier in the army of the drama has assailed vain in the theatrical Gibraltar, New York, makes all the more remarkable the easy conquest of the city by a very young and inexperienced new recruit. A year ago the name Nance O'Neil would have meant nothing to most persons conversant with affairs of the theatre.

Now that name is noted. From all present indications Nance O'Neil is standing upon the threshold of a career rich in dramatic possibility.

The theatrical profession in New York has by this time a fairly accurate idea of Nance O'Neil's promise and accomplishment as an actress. It was the privilege of a Minnow man the other day to form impressions of her as a woman, if the word woman can be properly applied to her. She seems, indeed, more like a high spirited girl. Before you have talked long with Miss O'Neil you notice an important and significant thing about her, which is that she is entirely free from the taint of that prevalent disease, exaggerated self esteem. When the Minnow man mentioned a "notice" which gave Miss O'Neil a position head and shoulders above all but two or three actresses of the time, she smiled with a humorous twinkle in her eye, and yet with a softening of the lines of the mouth which showed that she derived pleasure from this praise. Miss O'Neil, in fact, is too broad-minded, and has a too keenly developed sense of humor to unduly exaggerate in her own eyes her first success and be spoiled by it. She is grateful for encouragement and assistance, and is very ambitious to achieve the best sort of success. When she talks upon a theme in which she is especially interested her eyes light up and she leans forward with a manner of eagerness which bespeaks enthusiasm.

"The thing I want most to do just now," she said, "is to go back to San Francisco as a sort of an assured success, you know. My relatives live there, and many friends whose approval I would prize more highly than that of any one else. San Francisco is my own city, you know. I was born there, and there I made my debut upon the stage. It wasn't very much of a debut. I played a nun—a very small part—in a play called Sarah at the Alcazar Theatre.

"That was four years ago, when I was nineteen and had just finished school. I had wanted as far back as I can remember to go upon the stage. I felt an impulse for it, but I had never taken part in amateur performances, and had not even recited in school any of those stirring pieces such as 'Curfew Shall Not Ring Tonight' and 'The Schooner Hooperous.' I had not an atom of dramatic experience when I first spoke the fourteen lines of the nun in Sarah. Peter Robinson, the dramatic critic of the San Francisco Chronicle, took me to see Mr. Rankin, who was then managing the Alcazar Theatre. I am pretty certain that Mr. Rankin didn't see many signs of histrionic ability in me on our first meeting; and after I had played my first part he must have been even less sure that I would ever become an actress.

"The truth was that I was so frightened that I believe I should have welcomed an earthquake. But I just plunged in. I walked upon the stage and spoke my lines as well as I could, and I have done the same thing a good many times since then. The training I have been gained in the rough and ready school of experience, and now that I look back at it I am glad that it is so. It seems to me that this is the best way to avoid being theatrical and artificial.

"I remained at the Alcazar Theatre for about six weeks, and then I got my first taste of life on the road and one-night stands. We went to Southern California, presenting plays like The Danites. About the middle of January of that year, which I think was 1894, I joined the stock company at the Burbank Theatre in Los Angeles, where such plays as The Lights of London and The Banker's Daughter were given. From the very beginning I felt a preference for emotional roles, and the stage-managers noticing this began to cast me for them. I soon found myself bearing the brunt of the emotional work in the plays which were presented. About the middle of May I left the Burbank Theatre, and went to Denver, where I appeared as Kate Christinon, the part which Maud Harrison originated in Stormbeam. Then we went on the road again, touring in the Northwest and playing a repertoire of The Cantata, The Danites, Oliver Twist, and similar plays.

"Mr. Rankin soon afterward assumed the management of the Lyric Theatre in Denver, and back there we went again. The character of my work now became somewhat different from that I had been doing. We played a lot of comedies such as A Legal Wreck and Arabian Nights. We also produced Trilby. I was Trilby, and liked the part. After playing it a short time we went on tour again; this time throughout the South. Among parts that I played on this tour that were new to me were Mrs. Young Husband in Married Life, Ethel Granger in Snowball, Rose Dalwmples in In Honor Bound, and Edith Marsen in The Private Secretary.

"And during this time, too, I originated my first role that of Geraldine in The Bachelor's Baby. Mrs. Sidney Drew, who had joined the company with Sidney Drew, played the baby. We played the piece for a week in Washington, and then I left the company and gen.

came to New York. I remained here for five weeks, devoting myself chiefly to gathering impressions of this great city, and then I joined The Land of the Living company. Frequent matinees and constant travel made the work too hard for me and I became ill. I was in a hospital for fifteen weeks.

"My next appearance was at Forpangh's Theatre, Philadelphia, during the latter part of last year in Mr. Rankin's play, Judge Not, the name of which was afterward changed to True to Life. My part was Annie Dunning. After the Philadelphia engagement we played the piece a few weeks on the road and then came to New York. It was during Christmas week that I made my New York debut. The prospect frightened me, and I am sure the audience must have noticed my trembling upon the first night.

"I haven't yet been able to conquer this stage-fright; I am always excessively nervous when I appear in a new part. I suppose I ought to get over this, as I have played at least fifty parts since I began four years ago, but it doesn't as yet seem possible. And perhaps there is some excuse for me. I play parts that great actresses have made reputations in, and I feel that I am being measured by the standards they have made. And then you know I have never in my life seen any of these parts played. I am not helped or hampered by traditions. I must interpret the role for myself, and play it as I personally have conceived it. I am not complaining about this; indeed, I think it is good for me; but I often wish that my audience could know that I rarely have more than a week of preparation for these strong roles.

"But I like to play them. I am very fond of Camille, for example, and Nancy Silks in Oliver Twist is also one of my favorite characters. I prefer emotional roles to comedy, for the reason, I suppose, that I am better adapted to them. They are very exhausting, however, and for that reason I am not going to act at all this week, but just rest and see some of the fine plays and actors that are in New York now. I shall be a person of leisure until Nov. 15, when I will originate my second part. It will be that of Kate Morrison in Colonel Allfriend's new play, The Magdalen.

"Real tears on the stage? Why, yes; I can't help it. While I am playing a character her troubles are my troubles, and I feel very keenly her wrongs and sorrows. But, of course, I don't lose control of myself. That would be very bad. I might become ridiculous and hear the audience laughing at me. But I don't see how an actress can expect to move an audience and make it feel the emotion of the character unless she feels it herself. But I recover quickly, and when I am away from the theatre you may be sure that I don't worry about the troubles of Camille, or any other stage character. I keep as far as I can from the artificial atmosphere of the stage. I love the open air and the blue heavens. I love to walk and ride horseback and play tennis. I am enthusiastic, you see, about an out-of-door life. I learned to love it when I was a girl on my aunt's ranch in California, where I simply reveled in the freedom of my life. Here in New York it is, of course, very different, and I have to work hard, but I have my dogs as boon companions, and the sparkle and quick movement of life here is very fascinating to me."

## SOL SMITH RUSSELL'S PLANS.

When Sol Smith Russell opens in Buffalo on Nov. 15, he will appear in the triple bill the presentation of which in New York was postponed because of the success of A Bachelor's Romance. This bill consists of the sketch, Mr. Valentine's Christmas, which Mr. Russell presented for the first time in New York at the recent benefit of the Professional Woman's League, the condensed version of The Taming of the Shrew, which was used by Edwin Booth, and the one-act play, The Spifire, by John M. Morton, in which Mr. Russell will play a low comedy part.

This programme, ranging from high comedy to low, with Petruchio between, will give Mr. Russell ample opportunity to show his versatility and will doubtless prove very attractive. It will be given three nights in the week and A Bachelor's Romance the other three, with an occasional performance of The Rival. Each of the one-act plays will be presented with specially prepared costumes and scenery and will be a complete production in itself. The condensed version of The Taming of the Shrew will be staged by William Seymour, who was for years the stage-director for Edwin Booth.

Mr. Russell will appear in Cleveland during Thanksgiving week, and will then fill an engagement of three weeks at Hooley's Theatre, Chicago. As has been his custom for some years, he will rest during the Christmas holidays. Mr. Russell ordinarily spends his short vacation at his home in Minneapolis, but will this year visit his manager, Fred Y. Berger, at the latter's home in Washington. Mr. Russell is, indeed, contemplating giving up his house in Minneapolis and taking up his permanent residence in the vicinity of New York. He has recently looked at some sites for building in the suburbs, and it is very probable that he will purchase one of them and begin the erection of a residence next Summer.

## MANAGER BRADY'S NEW FARCE.

William A. Brady has just received from London a new farcical comedy adapted from the German. It has a peculiar theme. A man of science marries a young woman who does not love him. He is in despair; when he is advised by a fellow student to transfuse the blood of a lamb into her veins and she will become gentle and loving toward him. The scientist does so and the result is that the wife falls in love with every man she meets. This leads to a series of most amusing complications. The comedy will probably be seen at the Schiller Theatre, Chicago, in the near future.

## THE NEW THEATRE IN COSTA RICA.

The new Teatro Nacional at San Jose, Costa Rica, was opened on October 20, and is said to be the finest public building in Central America. It was built at a cost of \$3,000,000, Costa Rica money, and has been decorated by European painters and sculptors. The house seats 1,200 persons, is electrically illuminated, and supplied with all modern appurtenances, a great part having been purchased in this country. The Government of Costa Rica will give the use of the house free, with lights and service, to theatrical companies wishing to appear in San Jose.

## A BENEFIT FOR JOHN C. WALSH.

A special performance of The Bells will be given on Wednesday afternoon, Nov. 17, at the Germania Theatre, in aid of John C. Walsh, of the Old Bowery Theatre company, who has been an invalid for five years in care of the Actors' Fund, but who is now convalescent. J. B. Studley will appear as Matthias and the cast will include E. W. Marston, George Maddox, and E. H. Stephens. Tickets are on sale at the theatre, which has been loaned by Manager L. Han-

## THE CALLBOY'S COMMENTS.

"Jake" Rosenthal has acquired an altogether extraordinary faculty of repartee since he has been caring for the fortunes of What Happened to Jones. I met him in Greeley Square the other day, and passed to inquire the reason for his particularly cheery smile. Whereupon he produced a letter addressed to him at the Bijou. The letter was from a writer of songs who contemplated the promulgation of a ballad to be entitled "What Happened to Jones," and who would have been pleased to accept three seats for a performance at the Bijou in order that he might gather inspiration for the song. Along with the letter was enclosed a card giving the song man's name and adding that he was the author of "Nobody Cares for Me," and several other lyric gems. Mr. Rosenthal had prepared this card for a reply. He had crossed out all the printing except the plaintive words, "Nobody Cares for Me." Beneath these he had written: "Neither do I—buy your seats!" Mr. Rosenthal seems to have no soul for music, nor for its charms. The songwriter deserves credit, however, for inventing a new excuse whereby to work the theatres, but Jones appears to be able to stagger along nicely without immortalization in glad lyrics.

A kind friend has sent me a programme of the Spooners, who are presenting, among other plays, "the laughable comedy, Eccles Girls, arranged for the Spooners by Malcolm Williams," and introducing a "solo by Jerry Flinn, the magnuscope, and Cecil Spooner's new spectacular dance." Shades of poor Tom Robertson and of Castle! And no word of credit to either of them!

Another friend has obliged with a bill of The Girl from Frisco, which sports this beautiful foot-note:

N. B.—The toilettes worn in this production are the handsomest ever seen on any stage.

And still a third kindly person has turned in a house bill of a Kansas "city"—Western States are strong on "cities"—wherein is to be read this picturesque injunction:

Please confine your applause to the clapping of hands. Do not whistle, stamp the feet or yell. We want you to enjoy yourself, but be gentlemanly.

A small boy of my acquaintance has shown me a card handed to him by an usher in the gallery of Keith's Theatre, in this city, requesting in terms most polite that the hands alone be used as means of applause. I recommend to Mr. Keith's programme man this fervent, forceful appeal from the West which might, if printed in his bill, do away with the necessity of the polite cards. It might help, too, in the galleries of the Grand Opera House, the Third Avenue, and the Metropolis, in each of which breaks forth now and then a pandemonium that no rapping of sticks may subdue.

Speaking of Kansas reminds me of a unique experience a few years ago in a town of that glorious realm of cyclones and prairie dogs. We laid off a night at a very commendable town which boasted a suburb, not a common dignity out there. It happened that upon the particular night in question a rare treat was promised the joyous suburb aforementioned, an Uncle Tom's Cabin company being billed at the alleged opera house. Three or four of us, yearning to kill time, arrayed ourselves in old clothes and tramped out to take in the entertainment. We had heard of the play once or twice, but we had never before encountered the names of the actors advertised, and a vision arose in our minds picturing the possible discovery of future greatness.

We reached the house early, presented our cards—which were turned down—and paid our admissions. The theatre was a dingy upstairs affair, long, narrow and abominably dirty. The audience, an unpeasable aggregation, had come in from sage-brush and adobe during the afternoon, and each particular household had brought along its especial dog, or dogs. When at evening the choice crowd had assembled in the "opera house," the little sides presented the formidable appearance of some uninhabited bench show, for each and every dog was disposed at the side of its master. The canine contingent behaved at the outset rather better than the human collection, and the opening scene went fairly well.

There were sixteen players on the programme and six on the stage, but the really enthusiastic spectators never suspected a double. And there was one player who didn't double, and he it was who caused the trouble. The artist, be it known, was the amiable mongrel car who masqueraded as a "magnificent Siberian bloodhound." His business, of course, was to trot merrily across the stage in the wake of George Harris and Ellis at the ice episode, and so much he attempted to do. But no sooner had he reached the centre than there went up from the house a howl of appalling significance.

The actor dog paused uncertain for an instant, and that instant was his finish. Every canine in the sides had marked the cowering yellow beast upon the stage as its legitimate prey, and there was a wild, furious stampede for the footlights. At a bound, the snarling army reached the stage, and in another moment the supposed scene was obscured by a snarling, snapping canine pyramid. The actors rushed out with staves and brooms, the spectators climbed up with sticks and whips, and in a few minutes the enthusiastic crew had been chased off the stage—all but the mongrel object of assault. A little yellow heap lay motionless in the centre of the platform as the curtain was lowered. The "Tom" people went on to the next stand without their "Siberian bloodhound."

Ed Christie has forwarded a curio in the way of a copy of the *Quarantine Bladder*, published at San Antonio, Texas, Sept. 18, with Mr. Christie as "editor, compiler, pressman, and devil," and recording the sentiments of the On the Bowery company, whose dire experience with the quarantine officials of San Antonio and Houston is already familiar. Nothing ill that might have been said concerning these officials is left unsaid, and the many unique expressions of righteous wrath are most readable. Special care is taken to warn professionals against the proprietor of the Maverick Hotel at San Antonio, of whom the *Bladder* says that "he will do you good." The contributors, besides Mr. Christie, are Danny Gibbs, M. S. Hogan, Edwin Sharpe, E. Mayhew, Herbert Jones, Thomas Glenroy, Edwin F. Lloyd, Harry Moore, Harry F. Winslow, William Mitchell, Frank Bush, Lillie Burdell, Nellie Lindroth, Violin Bancroft, and, last but not least, "Chuck" Connor.

## THE CALLBOY.

The actor that does not definitely determine beforehand just how he is going to speak his lines is no artist; he is only a slapdash.—ALFRED ATWELL.



The Matinee Girl has been very sad of late thinking of Tonaka, the young Indian who was to have been shot last Saturday evening out at Gray Eagle, Indian Territory.

Of course you've read the story in the papers. Meagre telegraphic reports have told how the Indian a few months ago committed a murder—not cold-blooded, cruel murder, but a crime committed in a moment of passion—when the eyes saw red, and the brain went round, and the hand did the deed when it was uncontrolled by the will.

While we none of us can sympathize with a murderer, we can understand how different the crime becomes under circumstances such as these. Well, Tonaka murdered a man and was condemned to die.

Then he went off on parole. This is the Indian custom. Tonaka was a member of a football eleven, and he went about the West playing football while he was waiting for death.

He was only twenty-four years old, handsome as a god—or an Indian—for the Indian that one sees in illustrations in histories and encyclopedias is always handsome. The Indian head on a copper cent shows one of the finest faces in the world. Tonaka was that kind of an Indian. He had the height and the grace of the ideal red man.

Last week the time came when he knew that his people were waiting for him over in the hills. Some of his friends urged him to run away. "You are young," they said; "life is all before you; go to some of the big Eastern cities and live there for a few years. Everything will be forgotten."

But Tonaka shook his head and smiled. "Why, you don't seem to understand," he said. "The Indian parole puts a man on his honor. I must go back."

Saturday evening just before sunset a little party waited in the hills at Gray Eagle. The winds blew cold and dreary across the plains and froze tears upon the cheeks of the four men who had been chosen as Tonaka's executioners—four of his closest friends.

Only two of the rifles contained bullets. No man knew which. They talked in low tones to each other. An Indian woman and an Indian girl crouched together looking toward the sunset.

"If he will not come until it goes behind the mountains he will live," they whispered, and they looked into each other's eyes and saw the same prayer in both.

"He will come," said his brother, fumbling his rifle.

Suddenly against the sky a figure was seen. It was running toward the group. When the oncomer saw them he gave the war cry of his tribe and they answered him.

He greeted them affectionately. The women wept in his arms. Then he made a signal to his friends. They stood in line before him, and he folded his arms and looked at them with a smile.

"Good-bye," he said to them in the tongue that they understood best.

The Indians raised their rifles and took aim. "One—two," counted one of the men—and then a shrill whoop rang out across the air. An Indian, mounted on a bronco, was coming like mad toward the group, waving a paper in the air.

The man dropped their rifles. Tonaka's face grew white for the first time. He understood. It was a reprieve from the Chief of his nation. The name signed to the paper was "Isaparcher," and it had been brought from Tuskegoma by the young Choctaw, who had ridden like a demon in order to be in time to prevent the execution. But, all the same, Tonaka was ready to die.

Now that Indian, in my mind, redeemed all the bad Indians that one has ever heard of. I take off my hat to him. I don't know any white man that I am quite sure would go back to be shot to death.

This was a Fenimore Cooper Indian—the kind that one sometimes thinks could only live in a novelist's fancy.

## THE MATINEE GIRL.

May Irwin was born in Canada and was brought up and educated in Whitby, Ont., a small town near Toronto. Her professional career has been remarkably successful and particularly interesting. When less than sixteen years of age she first attracted public attention by singing with her sister Fie, in Buffalo. Her personality and individuality soon attracted the attention of managers, and she was secured by Tony Pastor and brought to New York, where she turned out to be a prime favorite. Mr. Pastor kept her as one of his big features for several years.

Miss Irwin's New York success was as convincing as it was immediate, and only a short time passed before New York claimed her as one of its special pets. Augustina Daly engaged her as a member of his stock company, where she remained for four years, making two trips to England. She originated several well-known parts in Daly's plays, and finally became a star on her own account, with the success which has characterized everything she has attempted in her stage career.

As an exponent of comedy in its most delightful form, Miss Irwin is unique. Her new play this season is The Swell Miss Fitzwell, by H. A. Du Souche. Miss Irwin is highly enthusiastic about this author's latest work and thinks she has by far the best vehicle which has yet served to make her a favorite comedienne.

## ENGAGEMENTS.

Felix Haney, for the Schiller Stock company, Chicago.

Augusta de Forrest, with Margaret Mather.

William Lloyd, as leading man for Sanford Dodge.

Ada Levick, with Two Little Vagrants, for the lead.

**The Mirror in Philadelphia.**

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*Dodge*, G. A., 1238 Columbia Avenue.

*Wallen*, W., Fifteenth and Cumberland Streets.

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*Boudin*, W., Twenty-sixth and Ridge Avenue.

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*Greene*, A., 264 South Tenth Street.

*Klostermann*, K., 133 Wharton Street.

*Brookley*, H. A., 122 Tackler Street.

*Dawson*, H. B., 25 South Twentieth Street.

*Devonay*, J., 74 South Twentieth Street.

*Carroll*, P., 261 Carpenter Street.

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*Geltz*, J. H., Seventh and Moore Streets.

*Gerhardt*, J., 137 South Second Street.

*Underwood*, J. M., Thirteenth and Tuske Streets.

be given at the Coates 5. Leopold Godowsky, a Russian pianist of ability, delighted a large audience at Lyceum Hall 1. The Listemann Concert co. gave a thoroughly enjoyable concert at the High School Auditorium 2. Eva Westcott, of The Bonnie Scotland co., had an exciting time with the dog catcher, and a column write-up of it in the papers.

Van Amburg's Uncle Tom's Cabin pleased fair houses week of 31 at the Gilliss Opera House.

FRANK B. WILCOX.

#### PROVIDENCE.

James A. Herne and his beautiful play, Shore Acres, filled an acceptable week's engagement at the Providence Opera House 1-6. The play has been seen here a number of times, but never fails to draw good and well pleased audiences. Clancy Fitzgerald in The Foundling 8-10. Joseph Murphy 11-13.

McFadden's How of Flots, full of amusing incidents and interesting specialties, drew large audiences to Keith's 1-6. The co. was headed by Richard K. Mullin, and his McFadden was exceedingly funny. Charles A. Loder, Estelle Wellington, Annie Dunn, George Leslie, and Lizzie Conner were very entertaining in their parts, and the bordering in the last act by the two dwarfs, Curtis and Harry Speck, was received with storms of applause. Two Little Vagrants 8-13.

The Columbia, under the management of Fenner and Dilienback, opened its doors 1 as a popular family resort. It was not a very auspicious opening. The early part of the week was very stormy. The co. secured for the opening week, Wolves of New York, lost its scenery, properties, &c., in a fire, and it became necessary for the management to secure another attraction. It was the sensational drama called Down the Slope, and was fairly well presented by a co. including Dan Burke (a Providence boy), H. D. Raymond, Jack Elwin, and Mildred Hyland. During an explosion scene 1, H. D. Raymond was badly burned, and on 2 the leading man, Jack Elwin, was too ill to play, and as he had no understudy the audience was dismissed. On the following evening and for the balance of the week things went along nicely and the audiences were good sized. It is unfortunate that this pretty little house should have had such an opening, but Moses Fenner and Dilienback are not easily discouraged. They have some very good attractions booked, and have the good will of a large number of our theatregoers. A Gay New Yorker 8-10. Enemies for Life 11-13.

The Boston Symphony Orchestra began its sixteenth season in this city at Infantry Hall 3 and a very large audience greeted Conductor Parry and his fine body of musicians. Madame Gadoffe was the soloist of the evening and won new laurels. Assistant-manager F. R. Comee is with the organization again, and states that this year's sale of course tickets is larger than ever. The orchestra will give eight concerts this year, instead of six as heretofore.

I am very glad to report that the opera Rip Van Winkle, by Jules Jordan, of this city, has been accepted by The Bostonians. The opera was produced last Spring in the Providence Opera House by the organization, and the management has had an option on the work ever since. That it has been accepted by such an excellent co. is especially gratifying to the large number of music lovers of our city.

Dr. Nansen, the Arctic explorer, lectured before a large audience at Infantry Hall 1. Timothy J. Hart, of this city, joined the Julia Marlowe co. 27 at Chicago—George Meade, of Brooklyn, has my thanks for several of his songs. His latest, "When Love's Sun Hath Set," is a gem. The Bandit Boss will give a concert in Infantry Hall 12. Several Providence people want to Boston during the week to see Mrs. Piske in Tosa. Election returns were read from the stages of all our theatres 2. Manager J. T. Fynes, of Keith's, spent a portion of last week in New York and Philadelphia—Harry G. Wright, electrician at the Providence, fell from his wheel early in the week and broke his collar bone.

HOWARD C. RIPLEY.

#### ST. PAUL.

The appearance of Otto Skinner in his new romantic comedy, Prince Rudolph, at the Metropolitan Opera House, Oct. 31-6, was a dramatic treat, and drew large and appreciative audiences on the opening night. Mr. Skinner received a most cordial greeting, and applause was frequent throughout the play. He was called before the curtain at the end of each act. Mr. Skinner's Prince Rudolph evidences a fine conception, and is a forceful, conscientious and artistic portrayal. He is intensely powerful in the third and fourth acts, which hold the dramatic interest of the play. The support is commendable. Maud Durbin is a pleasing actress. As Princess Edwina she gave an admirable interpretation of the role. Frederick Mosley as the Prime Minister gave an excellent impersonation and ably seconded Mr. Skinner's work. Ethel Winthrop made a very favorable impression as the Countess von Bialton and scored a success. Frank L. Sylvester does excellent work as Dr. Gottfried. John B. Weeks' Chancellor Pfaffius was commendable. Maud Roberts, Ethel Browning, A. L. McCormick, Granville Russell, and Ashley Miller sustained their respective roles effectively. The play was neatly staged. The play has several strong situations and interestingly impressive scenes, also a natural and sympathetic conclusion. Madeline 4-6. The Mysterious Mr. Bugle 7-10.

At Grey Comet Island is the attraction at the New Grand Opera House Oct. 31-6, presented by Mathews and Bulwer and a clever co., under the management of A. M. Miller, Jr., and Fred Peal. It opened to S. 10 and many were turned away. It is the record break of the season and promises to draw a large week's business. The singing and dancing specialties were a taking feature. The co. gives a very amusing and laugh-provoking entertainment.

Henry Bulwer is simply splendid in the part of Sir Harry Bulwer. She was greatly applauded. Mrs. Sherrill Mathews is very clever in the part of Dr. Aiken Payne. J. Boyd West and Alice Montague gave a passing good specialty and won rounds of applause. John De Wolf is a pleasing vocalist and an excellent violinist. Her voice was repeatedly encored and she scored a decided hit. Jane Whitbeck has a very clever specialty that caught the house. Frank Custer, Thomas Egan, Mark Hart, and Basil Booth make the best of their parts. The co. is strong in number. The young ladies in catchy costumes, sing and dance well. Hoyt's A Milk White Play 7-13.

The University Dramatic Club entertained Sarony Lambert most royally 29 after the performance. Mr. Lambert is royal director of Hanlon's Superior co. and has a number of friends in St. Paul.

Manager W. B. McCallum, of Blaney's A Boy Wanted co. and Mrs. McCallum occupied a box at the Grand 24.

Manager Joseph Buckley, of the Otto Skinner co. and Managers A. M. Miller, Jr., and Fred Peal, of At Gay Coney Island, report their attractions as having done an excellent business.

Manager L. N. Scott, of the Metropolitan, will take the Otto Skinner co. and Danz's large orchestra to Owatonna to open the new opera house there.

James E. Judge, a former attache of the Grand for several years, has become lessee and manager of the Grand Opera House, Rochester, Minn., and opened with The White Crook on Oct. 19 to capacity of the house; also played Al. G. Field's Colored Minstrels 20.

#### SUFFOLK.

Large and enthusiastic audiences greeted the talented dramatist and actor, James A. Herne, at the Star Oct. 21-30. Shore Acres, that sweet, simple story of New England life, was presented with all the tender domestic beauty which has an elevating influence on those who see it. Mr. Herne's Uncle Nat ripens and improves. If it is possible, with such production until it is what must be termed artistically perfect. Several new faces are seen this season in the co. One is that of Julie Herne. This is her first season on the stage, and she has every reason to feel encouraged in her undertaking.

Harry W. Williams' Own co. played to excellent business at the Lyceum 1-4. The vaudeville portion of the programme was in the main good. Charley Case talked of his father in a way that kept the audiences in an uproar. Smith and Fuller do a refined and somewhat novel musical act. Dixon, Bowes and Dixon as the Three Bubbs furnishes considerable comedy. Favor and Sinclair introduced a pleasant skit entitled The Magicians. John T. Sullivan, supported by Eleanor Barry and Aggie Vara, presented Sidney Grundy's sketch, Captain Huntington. A farce entitled The Irish Tenement closed the performance. It was very bad. Chuck Connor and Frank Bush in On the Bowery 8-13.

Seidl's Orchestra gave a concert at the Star 31 to

good business. The orchestra was not a large one, but was exceedingly well balanced. The programme was made up of excerpts from Wagner. Julie River King, an American pianist, was the soloist. Her technique was admirable. The Star was given up 8-10 to Living Whist by local talent. The audiences were large and the entertainment was an artistic success. Willie Collier in The Man from Mexico 11-13. May Irwin 8-10. The Highwayman 11-13.

The performances of the stock co. at Music Hall have been interrupted by the use of the house for convention purposes. Performances will be resumed 4 when The Tutor will be put on for the balance of the week. The District Attorney 8-13.

The first concert of the Buffalo Symphony Orchestra will occur at Music Hall 18. The soloist will be H. Evans Williams. Manager Stirling is not at all worried over the statement of Richard Durney that Augustin Daly will bring outts against the managers of all theatres at which The Geisha has been presented this season. The local judge of B. P. O. F. kept open house election night, and a number of friends in and out of the profession enjoyed their hospitality.—Victor Herbert's Stand will give a concert at Music Hall 14. The soloists will be Mario Donavin, soprano; Otto Hagedorn, harp, and Victor Herbert, violoncello.—Tommy Parron is back in town relating incidents of his recent visit in New York.—William H. Hippodrome has been seriously ill for the past two weeks. He will go on the road later in the month.

BENNOULD WOLZ.

Milwaukee appeared at the Davidson Oct. 23-30 in Magda, Mary Stuart, and Macbeth. The attendance was large, and the reception accorded the star was very cordial. In each of her presentations she had to respond to numerous curtain calls. Joseph Haworth is leading support, and his work is altogether most excellent; as Schubert in Magda he gave an intensely realistic impersonation; his Mortimer in Mary Stuart could not be improved upon, and his performance of Macbeth is a masterpiece.

Lester Longman is deserving of special mention, his work being marked for its exquisite refinement and keen intelligence. John Malone achieved a great success. He has a delightful style, which is very taking. In Macbeth he essayed the role of Macduff, and received three curtain calls after his strong

#### MILWAUKEE.

as the close of the fourth act. Anna Proctor, Miss Northam, Mrs. Sargent, and Wadsworth Harris are also entitled to mention. The Mysterious Mr. Bugle opened 31 to a good house. No better farce-comedy has been seen here this season. It is full of brisk action, exceedingly humorous situations, and absurd complications, and has the advantage of being presented by an exceptionally clever company, headed by Joseph Holland, who as Tom Polinger provoked uproarious mirth. Gretchen Lyons sustained the part of Betty with great success. Lester Kilgour impersonated Allan Fondaire admirably, and Edgar Norton as Chickwell scored a hit. To record the good work of the co. it would be necessary to mention every member, for each one was excellent. The support is far above the average, and the performance is conducive to much enjoyment, and won repeated outbursts of laughter and applause. In the co. are Winona Shannon, Agnes Findlay, Charles Collins, Alfred Edwards, Henry Phillips, and Allan Ferguson. The piece is produced by Old Chums as a curtain-raiser. Balance of the week: Madeline, or The Magic Kim. The Nancy Hanks 7. Henry Miller in Heartsease 8-13.

Twelve Temptations attracted large audiences Oct. 21 to the Bijou, and proved to be as entertaining as of yore. The co. is a good one, the spectacular effects are beautiful, and the specialties are all of a high order. Ferrero, Baneggi, and Belloni do some clever dancing. Josie Sison and Gus Bruno, Jr. sing with great effect. Rosalie and Elliott create a sensation in their acrobatic turn. The performance concludes with a grand transformation scene. The audience freely testified their approval. Caroline Rudolph, Lela Button, Rose Kenner, Thomas Elliott, and Robert Rosalie are valuable members of the co. Next week: The Widow Jones.

Black and Schlegel's version of Othello was played by the German Stock co. at the Faber Theatre 21.

The house was well filled and the performance much appreciated. Max Kappeler played Othello; Peter Werke, Iago, and Angela Horner, Desdemona. The scenic settings were very fine, and the costuming suitable. Madame Nordica and Thomas' Orchestra 2.

C. L. N. NORDICA.

Eugenie Blair and a competent co. appeared here Oct. 21-Nov. 7 in Carmen. Miss Blair continues her fine interpretation of the title-role. William Bramwell, Eddie Baugh, Mrs. Elsie Weston, Linda Downing, Carol Wells, and Katherine De Berry deserve mention. The Blair co. consented at a time when other co. owing to the poor scores, decline to visit our city, and became the only first-class attraction in the town, naturally has a monopoly of the business for the week ending 6. Wilton Lockhart 7. Walter White-side 14.

Robert E. Loiland in his own production of Faust appeared here 31 with a fair co. playing to popular success, and did ordinary business during the week.

Mr. Loiland essayed the part of Mephisto, Norris Nobles that of Faust, Rosabelle Leslie that of Marguerite, and with the new scenery, costumes and electrical effects contributed in making the performance a good one. Kelly and Mason 7. The Twelve Temptations 14.

The New Olympic Theatre, situated upon the same site where stood the Olympic Club, opened its doors for the first time 21, with the Metropolitan Comedy co. in The Perfume of a Wolf on the drawing card.

The theatre is situated in the Third district of the city, which is thickly populated and has no opposition within a radius of two miles, and the impression is that it is bound to become a paying venture.

It is a well lighted and ventilated building, with a seating capacity of 1,500. James J. Corcoran is managing the enterprise, and intends having regular weekly attractions.

The Grand Opera House remains dark 31-Nov. 7, but announces A Southern Romance 14. The Captain of the Nonsuch 21.

#### JERSEY CITY.

Dollie Highes' story, "In God's Country." Miss Highes is a former Louisvillian—it is an open

rumor that Ernest L. Arnal, at present dramatic critic on the Courier-Journal, and an authority on high-class sporting matters, will be a judge at one of the big race tracks next season.—Stage-Manager W. T. Clark, of The Girl from Paris co., published an interesting article in the Louisville Times.

Incidents of his career were entertainingly told, and if the woes of a stage-manager are as serious as he pictures them he is certainly a candidate for compensation.

CHARLES D. CLARKE.

and its presentations are received with consequent favor. Business has been uniformly good and promises to continue so. Al. G. Field's Minstrels 5.

C. M. RAZONE.

#### PITTSBURG.

Kellar opened at the Alvin 1 to a good-sized audience. Next week The Bostonians come to this house, presenting The Serenade.

At the Bijou The Great Train Robbery was the bill, opening 1 to a crowded house. Next week Jacob Litt's co. in Chummie Padden.

At Piney Ridge drew a large house to the Duquesne 1. Next week Andrew Mack.

At the East End Theatre Stowe's co. opened 4 in Uncle Tom's Cabin for balance of the week. The Carlton Opera co. follows in repertoire.

The stock co. at the Grand Opera House produced The Charity Ball 1. At the Avenue the vanderbilts was of the high standard adopted by Director Davis at the beginning of the season. Next week the stock co. will be seen in Men and Women. At the Avenue next week the vanderbilt bill will include Fred Holland, Molly Fuller, Calvado, Florence Bradley, Lewis and Ernest, G. F. Golden, Smith and Cook, and others. Business continues good.

Della Fox was unable to appear at the Alvin the last three nights of the co.'s engagement, owing to illness. Her part was taken acceptably by Ada Berne.

H. M. Bennett, of the Bijou circuit, is in the West. Children's parties at the Miniature Theatre are becoming very popular.

James O'Neill follows Andrew Mack at the Duquesne 1.

E. J. DONNELLY.

#### OMAHA.

Julius Cahn's Sowing the Wind co. drew two large audiences Oct. 31 at the Creighton. The co. includes Herbert E. Sears, who is particularly good as Mr. Brabazon; Mr. Turner as Watkin; Arthur Lay, W. H. Green, Harry Keane, W. J. Cornell, Elizabeth Holloway, Zelma Paulli, Mary Churchill, and Jennie L. Casey. They all acquitted themselves creditably.

Local interest centred upon the work of Elizabeth Holloway, who played Rosamond and who did it remarkably well for one who has had so little experience on the stage. Miss Holloway comes from one of our suburban villages and her many friends in this vicinity gave her quite an ovation. The striking presence of William F. Cody was noticed in the audience. A. Y. Pierson Stock co. 8-13. Woman in Black 14-16. The bookings at the Boyd following the present week are Julia Marlowe 8-10. The Girl from Paris 12-13. The Isle of Champagne 14-17. Captain Impudence 21-23.

Manager Burgess has been in Kansas City for the past two weeks helping the local banks to handle the silver that pours into the Auditorium. Mr. Burgess is expected in Omaha the last of the week.

Eugene W. Presbury is in town, having come to witness his play. A Virginia Courtship, which will be presented by W. H. Crane 3, 4.

#### CLEVELAND.

Nellie McHenry and her excellent co. have been delighting the patrons of the Lyceum in her last season's success, A Night in New York, opening to a large house 1 and remaining all week. Miss McHenry when here last season sang on the streets for charity, thus making lots of admirers. Keller 8-13.

The White Slave held forth at the Cleveland 1-4. Northern Lights 8-13.

Cleveland's society event, The Horse Show, opens at the Central Armory 8, and will continue till 13.

Anthony Hope will give readings from his works at Music Hall 27.

Joseph A. Weber, an old Cleveland boy, is with The Heart of Maryland, which appears at the Opera House week of 8, and is the director of the musical selections incidental to the play.

WILLIAM CRASTON.

#### ATLANTA.

The Wilbur Kilwin Opera co. continues to draw large houses at the Lyceum. Carmen was beautifully sung 23-26. The entire cast was at its best, and was well received. Susie Kilwin as Carmen scored another big hit, and was encored many times. She is decidedly popular with the theatre-goers here. Will T. Ellsworth as Escamillo, Clayton Ferguson as Don Jose, C. A. Fuller as Duncan, J. Clarence Harvey as Benito, and Robert James and George Palmer were all clever and shrewd in the honors. George W. Smith as Zurga kept the audience in a jolly spirit with his clever comedy work. Margaretta Barker and Miss Fannie Stevens special effects as Micaela and Mardonio. The Queen's Love Handkerchief was the bill 13. A large and well-filled audience graced the performance. The co. was better than ever in this opera, and received four curtain calls at the conclusion of the second act.

Miss Kilwin won her way into the hearts of every one present; her voice was in fine trim, and she took the part of Irene most charmingly.

T. Ellsworth, Clayton Ferguson, C. A. Fuller, and J. C. Harvey were in good voice. Margaretta Barker was loudly applauded.

Robert James made a most graceful Queen, and Miss Roberts was good as the Mardonio. Manager Fullwood is scoring a big hit with his living pictures that follow each performance. The Two Vagabonds, Wilbur's version of Eminie, will be the bill 4-6 with new living pictures.

JAMES H. THOMAS.

#### MINNEAPOLIS.

At the Metropolitan Opera House Edwin Milton Royle's Captain Impudence was given Oct. 31-6, opening to a good-sized audience. Both play and co. made an excellent impression. Edwin Milton Royle was seen to decided advantage in the title-role. James Cusack did an admirable piece of work as Major Mendonsa. Thaddeus Shine gave a well sustained impersonation of South Carolina Jim. Charles Chappell as Major Bugg seemed especially adapted to the role. Selma Petter Royle made an emphatic hit as Jovita Talamanci, and Mamie Dupont caught the house as Laocrota Bugg. The piece was handsomely staged. Madeline 7-10.

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## CORRESPONDENCE

## ALABAMA.

HUNTSVILLE.—OPERA HOUSE (W. W. Newman, manager): McFee's Matrimonial Bureau pleased a large audience Oct. 26. Manhattan Stock co. 3, 4. The Milano (local) 10, 11.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): Dark. Attractions booked cannot reach here on account of quarantine regulations.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: Woford's Stock co. 23.

## ARIZONA.

PHOENIX.—OPERA HOUSE (Dr. G. H. Keefer, manager): Projectoscope Oct. 25-26 to good business; fair satisfaction. Bittner Comedy co. booked for 14, will appear later in the month. Bush's White Crook 12. Herrmann's Great 29.—ITEMS: Chief Justice H. C. Truesdale, a member of Phoenix Lodge No. 325, R. P. O. E., died 21. John G. Bell, a theatrical manager, is in this city. It is reported that Mr. Bell is here with a view of securing the New Opera House, to be built soon.

## ARKANSAS.

PARAGOULD.—OPERA HOUSE (F. S. Yante, manager): A Thoroughbred to good business Oct. 27. Lincoln J. Carter's Heart of Chicago 28, 29; good business. Fitz and Webster in A Breezy Time 3.

MOT SPRINGS.—OPERA HOUSE (J. W. Van Vleet, manager): Holmes and Wolford co. Oct. 25-27 to crowded houses. A Thoroughbred 2. Eugene Blair 3. A Bunch of Keys 5. Polk Mill 10. The Brownies 11. A Breezy Time 12.

JONESBORO.—MALONE'S THEATRE (W. T. Malone, manager): Weidman's Comedians 25-31 to fair business. Lincoln J. Carter's Heart of Chicago 1 to fair house. A Breezy Time 4. Mackay Comic Opera co. 8.

PORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): Sowing the Wind Oct. 25 to a pleased audience. Mackay Opera co. 1, 2. Captain of the Nonuch 8. Thoroughbred 9. A Black Sheep 10. R. E. French 11, 12.

## CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Friedian der Gottsch and Co., lessees): My Friend from India Oct. 25, 26 to large and enthusiastic audiences; co. excellent. Frawley co. in Christopher, Jr.; The Railroad of Love and Sue 30-2. The Frawley co. is a popular favorite here and packed the house. Frank Worthing and Blandie Sisters did excellent work and were greeted with much applause. The Horrmans 5, 6. Dibby Bell 6, 9.—OAKLAND THEATRE (D. S. Vernon, manager): Valencia Opera co. in The Mascot 25-31; excellent performance and played to the capacity each night. Same co. 1-7.

CHAPMAN OPERA HOUSE (Lou H. Hallert, manager): This new house opened 20-31 with the Oliver Corson co. in spacioius to large houses; performance excellent. House is under the management of Mr. Hallert, a prominent theatrical man of this city, who intends to run combination plays at popular prices.—ITEMS: This week at the Oakland has become a record breaker, the receipts being the largest in the history of the house, and it shows great judgment on the part of Manager Vernon in introducing light opera at popular prices. The S. R. G. sign was out every night, and the advance sale for next week is very large. The Valencia co. will remain at least a month longer.—May Gooch, an Oakland girl, made her debut at the Oakland this week, sustaining the character of Frederick in The Mascot in a very creditable manner. She has a pleasing appearance and an excellent voice.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager). Del Conte Italian Grand Opera closed a return engagement Oct. 31, appearing in Faust and Marguerite, La Bohème, Il Trovatore, and La Favorite to pleased houses. Under the Red Robe 3. Corinne 11-12.—BURBANK THEATRE (A. T. Pearson, manager): Held by the Enemy, presented by the Broadway Theatre co., was exceedingly popular 24-31. All the Comforts of Home 31.

SAN DIEGO.—FISHER'S OPERA HOUSE (John C. Fisher, manager): Italian Grand Opera co. Oct. 25. Under the Red Robe 2. In Old Kentucky 5, 6.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Under the Red Robe 1.

## COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): W. H. Crane in A Fool of Fortune Oct. 23 to fair house; performance excellent. Lost, Strayed or Stolen 28 to good house; performance best this season.—TEMPLE THEATRE (C. W. Bassett, manager): The Baltimoreans 25, 26 to fair houses. The Heart of Chicago 11.

PUEBLO.—GRAND OPERA HOUSE (H. P. Sharpless, manager): Lost, Strayed or Stolen Oct. 23 to full house. Professor Glazebrook's Horse Show 28-30 to good business.

CRIPPLE CREEK.—GRAND OPERA HOUSE (M. B. Goldstein, manager): A. Y. Pearson co. Oct. 17-23 to good business. Lost, Strayed or Stolen 24 to S. R. O.; performance excellent. In Gay New York 7. The Heart of Chicago 12.—BUTTER OPERA HOUSE (J. F. Vardaman, manager): The Baltimoreans 21, 22 to poor business.

LEADVILLE.—WESTON OPERA HOUSE (Mrs. L. Weston, proprietress): The Heart of Chicago 6.—CITY HALL (P. Mack, lessee): Si Perkins co. 25-1 in repertoire; good business; performances fair.

GRAND JUNCTION.—PARK OPERA HOUSE (E. A. Haskell, manager): The Heart of Chicago 3. My Friend from India 4.

## CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Waite's Comedy co. finished week of Oct. 31, giving two performances daily to crowded houses. The co. shows extreme versatility, changing the bill at each presentation. A return engagement is booked. The famous Banda Rossa delighted packed galleries and good-sized parquettes 2. Do Wolf Stopper packed the house for three performances 3, 4 with the ever-popular El Capitan. Nella Bergen and Edna Wallace shared honors with the star. The chorus and scenery were excellent and complete. Lewis Morrison 6, 7. A. Herne 8. Girl I Left Behind Me 9, 10. His Little Dodge 11. Donnelly and Girard in The Geuer 12, 13.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): Peck's Bad Boy gave satisfactory performances 28, 29 to fair business. Joseph Slatyer displayed strong dramatic talent in Montezuma of Mexico 1, 2 to large houses; elaborate scenery and a good supporting cast. Chauncey Olcott sang sweetly and made a fine stage presence 3, 4 in Sweet Inniscarra; packed houses. The Gormans 5, 6. Town Topics 8-10. Weber and Fields' Vanderville Club 11. J. B. Mackie 12, 13.—ITEMS: Peck's Bad Boy co. gave a Sunday concert at the Hartford 31, and the Waite co. at Parsons', both of which were well attended.—Musical Dale in spending a few days at his home here preparatory to opening at Koster and Bial's 8. He has just returned from a two years' European trip. He will return to Europe in the Summer and is booked solid to the Fall of 1898. Ada Rehan will make her first appearance in this country after her London engagement in this city, the co. coming direct to Parsons' Theatre.

A. DUNNIN.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): A critical and fashionable gathering witnessed the production of The First Gentleman of Europe Oct. 30. Mary Manning was warmly welcomed, and after the second act presented with several exquisite bunches of roses and violets. Co. excellent and performance pleasing. Hoyt's A Contented Woman 1 to a fair audience considering the inclemency of the weather. The piece was indifferently presented and quite as indifferently received. Dr. Nansen 2 drew the most cultured audience of the season. The celebrated lecturer was introduced by President Dwight of Yale and for two hours delighted his hearers with his vivid account of the unknown regions. The beautiful pictures were highly appreciated, and Dr. Nansen was warmly applauded. The house was cordial in the extreme and the receipts large. The Banda Rossa 3 delighted a large house. Chauncey Olcott 5. Do Wolf Stopper 6. Edward E. Rice will offer his latest London novelty, His Little Dodge, 8. Donnelly and Girard in The Geuer 11. House dark 12, 13. The Circus Girl 17. B. Princeton Glee Club 19. The Sunshine of Paradise Alley 20. Mr. Bunnell has given his

patrons the best of the Metropolitan successes thus far, and his bookings for the rest of the season include the leading attractions of the country.—GRAND OPERA HOUSE (Sharr and Brood, managers): Waite's Comedy co. opened for a week 1 with The Wife. Owing to the bad weather the house was not as well filled as it deserved to be, but on 2 and 3, when The Charity Ball and Men and Women were presented, the theatre was crowded. The co. is exceptionally strong. Messrs. Star and Brood, are to be congratulated upon securing this splendid band of entertainers at popular prices. Little Jack Horner 8-10. Weber and Fields' Burlesques 11-13. Patent Applied for 15-17. Town Topics 18-20. Cut's 21. Voss 22-23.—ITEMS: Dr. Nansen was the guest of Professor Penfield of the Scientific School during his stay in town. President and Mrs. Dwight gave a reception for him at the Art School immediately after the lecture. One thousand invitations were sent out.—The Italian bands of this city turned out en masse to welcome the Banda Rossa, meeting it at the station and escorting it to the theatre. A large reception was also tendered the band.—Belle Archer, of A Contented Woman, gave a small luncheon at the Hotel Savoy 1 to a few of her New Haven friends. The Gossouf, New Haven's star singing society, under Signor Agaromonte, will be heard this season in one or two concerts at the Hyperion.—Mrs. Hackett joined her son, James K. Hackett, here last Saturday, and remained over Sunday.—Quite a delegation of Isabel Irving's friends in this city are to go to New York for the opening night of the John Drew co. in A Marriage of Convenience 8.—Sara Converse, the New Haven girl who this year plays Miss Barrymore's parts in the John Dyas co., will spend 7 weeks with her mother.

BRIDGEPORT.—PARK CITY THEATRE (W. L. Rowland, manager): Span of Life at reduced prices 28; full house. A Contented Woman 30; fair business. Banda Rossa 1 was suddenly canceled. Wizard of the Nile 2 to good house. Local business carnival 4, 5. Chauncey Olcott 6. Donnelly and Girard 8. The graphoscopes, a moving picture machine, the invention of local parties, 9 together with Fred Emerson Brooks. Patent Applied for 10, 11. The Girl I Left Behind Me 12.—SMITH'S AUDITORIUM (Edward C. Smith, manager): Diana the mirror dancer, Dilts and Wade; Belle Verne, Shayne and Worden, the McGivneys, Kittie Bingham, Hines and Remington, James W. Bingham, and Harry and Bannon had uniformly large houses 25-30. J. K. Emmet heads bill 1-6 with Anna Mortland in A Honey-moon in a Harlem Flat; others are Gaynor and Graff, the Burrows, Baldwin and Daly, John H. W. Byrne, Millard and Wayne, and the Tanskas. Business opened big 1, despite storm, and continued so throughout the week. Pauline Hall is announced 8-13, and the record will doubtless be broken. The season at this house has been an unbroken success so far.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Blue Jeans Oct. 27. The co. this season, while not quite up to the standard of former years, is good, and the scenery and effects are as elaborate as usual. House crowded. Chauncey Olcott delighted a large audience 2 by his charming personality and sweet singing. Sweet Inniscarra is a good vehicle for his talents. Co. excellent and scenery beautiful. Banda Rossa 4. The Wizard of Nile 5.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): The Wizard of the Nile opened its season 1 to large business. Fred Frear made a favorable impression. Marie Willard was fine as Cleopatra. Of the former co. Greta Risley, Sinclair Nash, Louis Caruso and Arthur Carlton remain. Marie La Shole has organized a good chorus, and with suitable scenery has started out auspiciously. The Gormans 9. The Girl from Paris 12. A Contented Woman 19.—MACDONOUGH THEATRE (J. C. Southammyd, manager): Peck's Bad Boy 1 to fair business. The Branches under the management of W. A. Brady, did a good business 2. Manager Southammyd has booked a number of weeks during the season for fairs. The A. O. H. are booked for 15-24. Business is improving at both theatres.

BRISTOL.—OPERA HOUSE (C. F. Michaela, manager): Hopkins' Trans-Oceanics Oct. 25 pleased a large audience. May Smith Robbins in Little Trixie 26; satisfactory performance to fair house. Fitz and Webster in A Breezy Time 3; splendid entertainment; specialties up to date.

NEW BRITAIN.—BUSSIN LYCEUM (Gilbert and Lyman, managers): Colonial Opera co. in The Maid of Marliebold Oct. 28; poor attraction to poor business. Corbett-Fitzsimmons' Veriscope 29, 30 to fair business. Banda Rossa 2 canceled.

STANFORD.—GRAND OPERA HOUSE (J. M. Hoyt, manager): John L. Sullivan 21 to fair house; performance good. Mrs. Fluke in Tess of the D'Urbervilles 23 to large audience; performance excellent. Banda Rossa 1.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Chauncey Olcott in Sweet Inniscarra 2 to a full house notwithstanding the heavy rain. It was a delightful entertainment. Banda Rossa 4 (mat.) to a full house; entertaining concert. Wizard of the Nile 6.

WATERBURY.—JACQUES OPERA HOUSE (Jean Jacques, manager): A Contented Woman, by an excellent co. supporting Belle Archer, delighted a good audience Oct. 29. May Smith Robbins and her co. in Little Trixie 20. Fitz and Webster in A Breezy Time 1 presented some clever people in pleasing specialties to good business. The Wizard of the Nile, with Fred Frear as Kibosh, pleased a full house 2. Little Jack Horner 4. Lewis Morrison 5. May Irwin 6. The Girl I Left Behind Me 6.

PITTSFIELD.—TAYLOR'S OPERA HOUSE (P. A. Shear, manager): Little Jack Horner with J. B. Mackie in the title-role 2; poor show; poor house. May Smith Robbins in Little Trixie 4; fair house; performance good. Patent Applied for 9. The Girl I Left Behind Me 12.

NEW YORK.—TAYLOR'S OPERA HOUSE (P. A. Shear, manager): The Colonial Opera co. in The Maid of Marliebold Oct. 29; poor business; excellent performance. Little Trixie 3; small house and pleased audience. Manager Eager closed the house after the first night; co. disbanded here. Edwin Rostell 11-12.

NEW YORK.—TAYLOR'S OPERA HOUSE (P. A. Shear, manager): The Colonial Opera co. in The Maid of Marliebold Oct. 29; fair performance and large house. Helen Russell's City Sports 6. Hogan's Alley 11.—ITEM: James Busby, in advance of Davis' U. T. C. co., is visiting his parents here.

LINCOLN.—BROADWAY THEATRE (Coastit and Foley, managers): Holden Comedy co. Oct. 28-31; fair business. Edwin Rostell 1, 2; small houses. A Boy Wanted 12. The Broadway Girl 18. Hoyt Comedy co. 22-23.

NEW YORK.—OPERA HOUSE (F. A. Truman, manager): Griffith, hypnotist, Oct. 28-31; fair business. Al. G. Field's Colored Minstrels 18.

NEW YORK.—LYCEUM THEATRE (Chamberlin, Harrington and Co., managers): The Flints, hypnotists, 30 the week's engagement to light business. Ben Hur (local) 28-30 to fair business; performance fair. Clay Clement 3. Primrose and West 5. Captain Ament's Circus Vandevilles 8-11. Robert Mantell 12.

NEW YORK.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): The Flints, hypnotists, 30 the week's engagement to light business. Primrose and West's Minstrels 1 to a large and appreciative audience; Ezra Kendall and Carroll Johnson kept the house in roar of laughter. Clay Clement 6.

NEW YORK.—SHERWOOD OPERA HOUSE (F. A. Sherman, manager): Ferguson and Emerick in McNulty's Visit 1 to medium business; performance very poor. Murray Comedy co. 8-13.

EFFINGHAM.—AUSTIN OPERA HOUSE (Warren and Austin, managers): The Brownies Oct. 28.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Hopkins' Trans-Oceanics Oct. 25 pleased a fair audience. Never Again pleased a fair house 2. The Nancy Banks 4. Twelve Temptations 2. Bella of Shannon 15.

ENGLEWOOD.—MARLOWE THEATRE (C. G. Kingwill, manager): Female Minstrels (local) 25 to crowded house. Regular season will open 4 with Ole Olson; house will be decorated.—ITEM: Manager Kingwill has established branch ticket-offices in the various suburbs for the convenience of these troopers, which will greatly increase business.

BELLEVILLE.—OPERA HOUSE (S. E. Tiemann, manager): Kelly and Mason in Who is Who gave a splendid performance to a good house Oct. 31. Robin Hood, Jr., 2. Ward and Voices 12. Ole Olson 14.

EAST ST. LOUIS.—MC CALLAND'S OPERA HOUSE (Frank McCasland, manager): The Great Train Robbery drew a good crowd Oct. 24. Ada Bothner in A Run for Your Money gave two fair sized audiences all that the name of the piece implies 21. Ole Olson 7.—ITEM: Manager Gus Bohner shelved A Run for Your Money after its performance here, substituting for it A Bunch of Keys.—Fred Hickson has closed with the veriscope co. and is home again.

PANA.—NEW GRAND (Lou Royle, manager): McNulty's Visit Oct. 29; fair performance and large house. Helen Russell's City Sports 6. Hogan's Alley 11.—ITEM: James Busby, in advance of Davis' U. T. C. co., is visiting his parents here.

LINCOLN.—BROADWAY THEATRE (Coastit and Foley, managers): Holden Comedy co. Oct. 28-31; fair business. Edwin Rostell 1, 2; small houses. A Boy Wanted 12. The Broadway Girl 18. Hoyt Comedy co. 22-23.

NEW YORK.—OPERA HOUSE (F. A. Truman, manager): Griffith, hypnotist, Oct. 28-31; fair business. Al. G. Field's Colored Minstrels 18.

ELGIN.—OPERA HOUSE (Fred W. Jenkins, manager): Never Again 1 pleased a large audience; on strong. Art and Commerce (local) 2 to a big house.

LITCHFIELD.—RHODES OPERA HOUSE (Frank Rager, manager): Claire-Patric Opera co. opened Oct. 25 to crowded house; performance so poor that Manager Eager closed the house after the first night; co. disbanded here. Edwin Rostell 11-12.

MT. VERNON.—GRAND OPERA HOUSE (Thomas Manion, manager): Hogan's Alley 12. Lincoln J. Carter's Heart of Chicago 27.

WAUGANAN.—GRAND OPERA HOUSE (Cone and Spoor, lessees): W. E. Chandler, lecturer, 4, 5.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Redpath Concert co. Oct. 25; big house. Twice Temptations 29; good house. Never Again pleased a large audience 30.

DETROIT.—POWERS' GRAND OPERA HOUSE (J. G. Given, manager): Fallen Among Thieves Oct. 26 to a good house. Ferguson and Emerick 28 in McNulty's Visit to a fair house, but did not please.

MT. CARMEL.—OPERA HOUSE (Harry J. Freeman, manager): Jossey-Marvin co. in repertoire 1-7.—ITEM: H. P. Whitney, of this city, with Burton's Comedians is meeting with good success.

CHAPARRAL.—WALKER OPERA HOUSE (C. F. Hamilton, manager): The Brownies Oct. 26. Edwin Rostell 28-30 to poor business.

RATTLES.—THEATRE (William Foley, manager): The Brownies 27.

MOLINE.—AUDITORIUM (R. H. Taylor, manager): A Milk White Flag Oct. 27 tested the capacity of the house and rendered a fine performance to an appreciative audience: receipts \$250; Mary Marbles was a prime favorite and received several curtain calls. Chicago Boy Orchestra 8. Field's Minstrels 12. Darkest Russia 15.

GREENSBURG.—GERMANY OPERA HOUSE (Phil Arno, manager): Jossey-Marvin co. in repertoire closed a successful week's engagement 30; good attendance entire week; performances good; one of their plays, entitled The Devil and Co., was very favorably received, and Messrs. Jossey and Marvin contemplated making this play a one-night feature next season, and no doubt it will make a hit.

CLINTON.—TIGUE OPERA HOUSE (J. L. Unser, manager): Projectoscope 28, 29; fair business; performance good. Little Trixie 2 to one of largest houses of season. Dan McCarthy 9.—ITEM: J. Louis Unger, manager of the Opera House here, has leased Windsor Hotel for a term of years.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): Colonial Opera co. Oct. 24; good house; performance excellent. Eddie Akerson 1-6. Morey and Shea 15-29.</

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crowded houses; the magnificent scenery by Moses, of Chicago, and the beautiful costumes assisted in completely captivating the audiences.

**ALEXANDRIA.** — **OPERA HOUSE** (Otto and Manlove, managers): Local entertainment Oct. 25 to large house. **Rentz-Santley** co. 29 to light house; part of performance vulgar; specialties good. **Creston Clarke** in *The Last of His Race* 3. **The Prodigal Father** 9. **Nellie McHenry** 16.

**PERU.** — **AMERICAN'S OPERA HOUSE** (F. G. Emerick, manager): Paul Cazeauve in *The Three Guardsmen* Oct. 25 to fair business. **Victor Herbert's Band** 31 mat.; small business. **A Baggage Check** 1 to large house. **The Prodigal Father** 5. **Tim Murphy** 9. **Rice's Comedians** 11. **Madame Sans Gene** 15. **My Friend from India** 19. **For Fair Virginia** 22. — **ITEMS:** Frank Lyman and wife severed their connection with the Paul Cazeauve co. here. Mr. Lyman left for New York, and Mrs. Lyman for Birmingham, Ala., for the winter.

**VINCENNES.** — **McJUNKIN'S THEATRE** (Guy McJunkin, manager): **Creston Clarke**, supported by a competent and evenly balanced co., presented *The Last of His Race* to a small but appreciative audience Oct. 25. **The Brownings** 29.

**CRAWFORDSVILLE.** — **MUSIC HALL** (Townsey and Thomas, managers): **Creston Clarke** 9. — **ITEMS:** Clay Lamberti, who has just closed a successful season with Walter L. Main's Circus, is at home for a short time. Sam B. Thomas has returned to Chicago after a visit home.

**BRAZIL.** — **McGREGOR OPERA HOUSE** (C. G. Shultz, manager): Bob Fitzsimmons' Vandeville co. gave satisfaction to S. R. O. Oct. 28. **Hogan's Alley** 8. **Billy Link's Vandeville** co. 12. **ITEMS:**

**LA PORTE.** — **HALL'S OPERA HOUSE** (J. B. Currier, manager): Hindoo Hunters Opera co. (local), direction G. R. Wilson, to packed houses Oct. 25, 29. **McNulty's Visit to fair house** 2. **Straight from the Heart** 8. **Rose Hill English Folly** co. 20.

**SOUTH BEND.** — **OLIVER OPERA HOUSE** (J. and J. D. Oliver, managers): Season opened 2 with *The Isle of Champagne*, with Richard Golden and Katherine Germaine in the leading roles; house crowded; standing room all sold before curtain rose. **Tim Murphy** 4. — **GOOD'S OPERA HOUSE** (J. B. Toma, manager): Ferguson and Emerick in *McNulty's Visit* 5.

**TERRE HAUTE.** — **GRAND OPERA HOUSE** (T. W. Burdick, Jr., lessee and manager): House opened 2 with *Richard Golden and Katherine Germaine* in the *Isle of Champagne* before a large audience.

**ROCKVILLE.** — **OPERA HOUSE** (D. Strouse, manager): **Elijah R. Spencer** 25.

**NEW CASTLE.** — **ALCAZAR THEATRE** (Ben Brown, manager): **Hill's Novelties** Oct. 28 pleased a fair audience. Andrews Opera co. in *Martha* 1: owing to the inclemency of the weather a small crowd was in attendance, but best of satisfaction was given. **Jay C. Taylor and Marion Friel** were repeatedly encoreed. Helen Russell's City Sports 5.

#### INDIAN TERRITORY.

**PUSCONE.** — **TURNER OPERA HOUSE** (N. K. G. Shepard, manager): **Salisbury Concert** on Oct. 20 to full house; receipts \$500; audience pleased. **Mackay Comic Opera** on, 4. **Robert J. Burdette** 11. **Uncle Josh Sprucey** 25. **A Night at the Circus** 20.

**SOUTH McALESTER.** — **CAPITAL OPERA HOUSE** (G. Cross, manager): **Phillips Comedy** on, Oct. 25-31; good house. **Hoyt's Comedy** on, 14.

**KREBS.** — **OPERA HOUSE** (T. W. Challand, manager): Hoyt's Comedy on, 25-31; good business.

#### IOWA.

**DES MOINES.** — **POSTMAN'S OPERA HOUSE** (William Foster, manager): **Clay Clement** and his excellent co. in *A Southern Gentleman* to large business Oct. 25; play made a hit, but is not as well liked as *The New Dominion*, which was produced 20 to good business. Mr. Clement is rapidly becoming a favorite here and each appearance shows gains in box-office receipts. *Sowing the Wind* 1 to small business, but gave satisfaction. The co. is not as strong as the former one, but does good work. **H. E. Sears**, W. H. Turner, and Elizabeth Holloway are worthy special mention. **McGinty the Sport** 2. **W. H. Crane** 6. **Robert Mantell** 9. **Bonnie Scotland** 10. **Ota Skinner** 11. — **GRAND OPERA HOUSE** (William Foster, manager): **Eunice Goodrich** 22 closed to fair business; poor performance. **Hoyt's A Milk White Flag** to large business 25; excellent performance considering that three of the principal people were unable to appear. **Poston Comedy** on, 14-opened to good business; fair performance. **Davey U. T. C.** 9-10. **Darkie Russ** 11-12. — **ITEMS:** **E. H. Hartley** of Bijou Theatre, Chicago, was here 2 on business.

**BURLINGTON.** — **GRAND OPERA HOUSE** (Chamberlin, Harrington and Co., managers): **The Nancy Banks** Oct. 20 drew a large house and was enthusiastically received. **Marie Jansen**, Frank Tannehill, Jr., and Harry Borsford, in the leading roles, did excellent work. **Joe Flynn in McGinty the Sport** 2 to fairly good business; a rough and tumble farce rendered in a dashing and hilarious manner by clever variety artists. **Primrose and West's Minstrels** 3 to a large and pleased audience; performance was one of rare merit; **Eva Kendall** in her monologue kept the big audience in one continuous laugh. **Ben-Hur** (local) 4. **Clay Clement** 9. — **ITEMS:** **Jessica Duncan**, of this city, who was a member of the Ho-Opers co. until its collapse, has been engaged for a part in *A Contested Woman*.

**DAVENPORT.** — **BUTTS OPERA HOUSE** (Chamberlin, Kinst and Co., managers): **Marie Jansen** and Frank Tannehill, Jr., in *The Nancy Banks* Oct. 20 gave a pleasing performance to a light house. **McGinty the Sport** with Joe Flynn in the title role 31 gave the best of satisfaction to a fair-sized audience. **Clay Clement** in *A Southern Gentleman* 2 was greatly enjoyed by a fashionable audience. **Primrose** and **West** 4.

**CEDAR RAPIDS.** — **GRESHAM'S OPERA HOUSE** (John R. Henderson, manager): **A Milk White Flag** drew a large audience Oct. 24. **Louise Ross**, daughter of Pettit Ross, who was a great favorite here, made her debut this season with this co. and created a very favorable impression here. **The Nancy Banks** 20 drew moderately. **Boston Continuous Vandeville** co. is doing good business 14. **Ota Skinner** 9. **Paul Cazeauve** 10, 11. **A Paper City** 10. **The Mysterious Mr. Bugle** 11. **Bonnie Scotland** 10, 12-13.

**FAIRFIELD-TOWN.** — **GRAND OPERA HOUSE** (the C. Spore, manager): **A Milk White Flag** Oct. 20 gave satisfaction to a large audience. *Sowing the Wind* 2. **Paul Cazeauve** 4, 5. **Ota Skinner** 10. — **ITEMS:** **THEATRE** (W. H. Evans, manager): Dark.

**MISSOURI VALLEY.** — **NEW THEATRE** (William Harmon, manager): **Ole Olson** Oct. 25 to good business; excellent satisfaction. **The Pulse of New York** 30 to fair business; excellent performance. **Madge Matland** deserves special mention.

**CEASER.** — **OPERA HOUSE** (D. B. Craig, manager): **Marie Jansen** and **Frank Tannehill**, Jr., Oct. 23 in *The Nancy Banks* to good business. **Primrose** and **West's Minstrels**, with **William H. West**, **Carroll Johnson**, and **Eva Kendall** as the bright particular stars 2 to fair business. *Sowing the Wind* co. 3. **Clay Clement** 8.

**MAGON CITY.** — **PARKER'S OPERA HOUSE** (Carl Parker, manager): **Park's Colored Minstrels** Oct. 22; full house; audience well pleased. **St. Plunkard** 25; crowded house; well received. **A Paper City** 10.

**WEBSTER CITY.** — **WILLIAMS' OPERA HOUSE** (F. E. Williams, manager): **J. C. Lewis** in **St. Plunkard** 29 to good business; audience pleased.

**SHREVEPORT.** — **GRAND OPERA HOUSE** (Leon M. Carter, manager): **My Friend from India** 1. **A Bunch of Keys** 8. **Field's Minstrels** 10. **R. E. Graham** 12. — **ITEMS:** Prospects for this season are very bright, and business is expected to be better than in any previous season.

**MAINE.** — **PORTLAND.** — **THE JEWELERS** (Fay Brothers and Hostford, managers): **Lewis Morrison** in **Frederick the Great** 21. **His in Canfield** 29 and **Fron-Pron** 30; good business. **The Geisha** 1, 2 to packed houses. **Miss Millard's singing and the acting of Miss Da Costa and Mr. Smith** were superb. **Joseph Murphy** 6. **A Contented Woman** 9. **Fanny Rice** 12. **Lieutenant Fury** 15. **Friend Fritz** 16. **Eliza** 17. **Widow of the Nile** 19. — **ITEMS:** **THEATRE** (C. C. Tuckbury, manager): **Walla's Comic Opera** co. closed a big week 29. **Fay Poston** Burlesque on, 4-6. **Bennett and Moulton** on, 4-10. — **CITY HALL** (Mrs. Palmer, manager): **Star Course**, **Welsh Prince Singers** 3 to big attendance. — **ITEMS:** **William V. Bradley**, of this

**sport** 6. **Robert Mantell** 8. **A. Y. Pearson** co. 14-20. — **ITEMS:** **Stella Mayhew**, of *The Pulse of New York*, was entertained by Mr. and Mrs. C. B. Homan during the engagement of the co. here. — **John Larson**, the Terrible Swede, has recovered from his severe illness.

**ELDORA.** — **WISNER OPERA HOUSE** (J. C. Crockett, manager): **J. C. Lewis** in **St. Plunkard** Oct. 30 to S. R. O.; performance good. **Ottumwa Male Quartette** 10.

**PORT MADISON.** — **EMINGER GRAND** (Elliot Allerton, manager): **Charles A. Gardner** drew a fair house Oct. 21; every one pleased. **The Nancy Banks** 26 had only fair business, but deserved a great deal better. **Marie Jansen**, **Frank Tannehill**, Jr., and **Harry Borsford** were particularly good. **Joe Flynn** in *McGinty the Sport* 3.

#### KANSAS.

**TOPEKA.** — **GRAND OPERA HOUSE** (O. T. Crawford, local manager): In day New York Oct. 25 to a goodly but somewhat disappointed audience; there were quite a number of good people in the cast who strove hard to please, but despite their efforts the piece dragged at times; **Eddie Fay**, who had the best opportunities, failed to make the most of them; he should get in the game with some new business and cease shooting cigar snipes and looking against the scenery staring vacantly at his audience. **D. B. Lewis** co. in *Uncle Josh Sprucey* 26 drew a fairly good crowd at popular prices; there carry a good band and a hair-raising bus-saw for **Uncle Robbie**, a **Topeka boy**. **A Tramp's Dream** 1, 2. **Ole Olson** 4.

**CRAWFORDSBURG.** — **MUSIC HALL** (Townsey and Thomas, managers): **Creston Clarke** 9. — **ITEMS:** **Clay Lamberti**, who has just closed a successful season with Walter L. Main's Circus, is at home for a short time. Sam B. Thomas has returned to Chicago after a visit home.

**STEAMBOAT SPRINGS.** — **GRAND OPERA HOUSE** (C. G. Shultz, manager): **Bob Fitzsimmons' Vandeville** co. gave satisfaction to S. R. O. Oct. 28. **Hogan's Alley** 8. **Billy Link's Vandeville** co. 12.

**LA PORTE.** — **HALL'S OPERA HOUSE** (J. B. Currier, manager): **Hindoo Hunters** Opera co. (local), direction G. R. Wilson, to packed houses Oct. 25, 29. **McNulty's Visit to fair house** 2. **Straight from the Heart** 8. **Rose Hill English Folly** co. 20.

**SOUTH BEND.** — **OLIVER OPERA HOUSE** (J. and J. D. Oliver, managers): **Season opened** 2 with *The Isle of Champagne*, with Richard Golden and Katherine Germaine in the leading roles; house crowded; standing room all sold before curtain rose. **Tim Murphy** 4. — **GOOD'S OPERA HOUSE** (J. B. Toma, manager): Ferguson and Emerick in *McNulty's Visit* 5.

**PITTSBURGH.** — **OPERA HOUSE** (W. W. Bell, manager): **Living Pictures** Oct. 25 to a fair but pleased audience. **McGinty the Sport** 26. — **ITEMS:** **Manager** 14.

**PORT MADISON.** — **EMINGER GRAND** (Elliot Allerton, manager): **Samuel Santanelli**, the hypnotist, 25-30 found it uphill business getting acquainted with us; he appears to be a clever worker, but his ideas of humor are cynical rather than jovial. **The Palms** 1-2.

**TOPEKA.** — **GRAND OPERA HOUSE** (O. T. Crawford, local manager): **Samuel Santanelli**, the hypnotist, 25-30 found it uphill business getting acquainted with us; he appears to be a clever worker, but his ideas of humor are cynical rather than jovial. **The Palms** 1-2.

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initial performance in Tom Tinker's Kid 1 to a large house; gave good satisfaction. Simon Comedy co. 8-10. Madame Sans Gêne 21. Gus Hill's World of Novelties 20.—ITEM: About one hundred of Katie Putman's friends came from Benton Harbor on a special train to the performance 1. Miss Putman was the recipient of a number of floral offerings. Manager Emery, of the Putman co., believes he has a money maker in this new play.

**LUDINGTON.**—OPERA HOUSE (U. S. Grant, manager): House dark. No bookings ahead.

**COLDWATER.**—TIBBET'S OPERA HOUSE (John T. Jackson, manager): The Three Guardsmen Oct. 20 to fair business; satisfactory performance. In Atlantic City pleased a big house 25 while A Bag-ge Chuck did not fare so well 28. The Bells of Shandon failed to appear 3.

**GRAND HAVEN.**—OPERA HOUSE (A. E. Andrews, manager): The Rose Vandervilles to full house Oct. 28.

**VISCHANTI.**—GRAND OPERA HOUSE (Byers and Cramer, managers): The Prodigal Father 1; light house, owing to counter attractions. De Wolf's U. T. C. co. 8.

**FLENT.**—STORY'S OPERA HOUSE (Stone and Thayer, managers): Etienne Girardot, supported by a good co. in Miss Francis of Yale, was seen by a fair house Oct. 28. The Prodigal Father to good house 29; co. good. The Widow Jones 4.

**PORT JERSEY.**—CITY OPERA HOUSE (L. T. Bonnett, manager): Flo Irwin in The Widow Jones to a large and pleased audience 1.

**BAY CITY.**—WOOD'S OPERA HOUSE (A. E. Davidson, manager): William Owen in Ingomar to fair house 28. Tim Murphy in Old Innocence and Two Can Play at That Game to small but enthusiastic audience 1. Flo Irwin and an excellent co. in The Widow Jones to a fair house 2; general satisfaction. A Hired Girl 3. A Guilty Mother 4. Roland Reed 8. Christopher, Jr. 9. Black Patti 11. Humanity 16. At Piney Ridge 18. Prisoner of Zenda 19.

**BATTLE CREEK.**—HAMILIN'S OPERA HOUSE (E. R. Smith, manager): The Isle of Champagne Oct. 28 to a large and pleased audience. A Hired Girl 2; good house and co.—ITEM: The season here so far has been the best in many years; all good cos. are playing to good houses.

**ADRIAN.**—NEW CROSSWELL OPERA HOUSE (C. D. Hardy, manager): Madeleine 1 to a rather small house on account of inclement weather, but gave satisfaction. The Widow Jones 5. At Piney Ridge 12. Black Patti's Troubadours 15. Hogan's Alley 16.

**THURSDON.**—OPERA HOUSE (F. L. Reynolds, manager): McCarthy's Mishaps 12. Madame Sans Gene 20. Modjeska 21.

#### MINNESOTA.

**PARIBAUT.**—OPERA HOUSE Jack Hoeffer, manager: Al G. Field's Colored Minstrels pleased a well filled house Oct. 28. Murphy and Moore in A Paper City 4. Katie Putnam 5. Local Concert 15. The Gay Matinee Girl 20. The Electrician 27.

**WINONA.**—OPERA HOUSE J. Straublika, manager: Never Again pleased fair house Oct. 28. Al. G. Field's Colored Minstrels 20 to good busin. The Mysterious Mr. Bugle 6.

**CROOKSTON.**—GRAND OPERA HOUSE (T. H. Bjorn, manager): Pulse of New York 17. In Old Madrid 25.

**FLAKATO.**—THEATRE Jack Hoeffer, manager: A Paris Doll Oct. 28 announced. Pulse of New York 2 to fair house; good co. Clara Schumann's Lady Orchestra 4. A Paper City 5. Katie Putnam 8. Monroe and Hart 19.

**ALBERT LEA.**—OPERA HOUSE (J. A. Fuller, manager): The Pulse of New York 5. Maximilian Dick 11.

**OWATONNA.**—AUDITORIUM (F. M. Smersh, manager): A Paper City 6. The Gay Matinee Girl 15. Maximilian Dick 17. Paul Casenave 24.

**SILSALUTH.**—THE LYCEUM (L. N. Scott, manager): The Pulse of New York 17. In Old Madrid 25.

**LITTLE FALLS.**—GARDEN OPERA HOUSE (Philip J. Gross, manager): Local concert Oct. 29, 30 to good business. Pulse of New York 11. In Old Madrid 15. Georgia Graduates 21.

#### MISSISSIPPI.

**MATCHEZ.**—TEMPLE OPERA HOUSE (Clarke and Gardner, managers): Season will open with Twelve Temptations 22. Miller, Simon and Wallace 24. Never Again 26. Al. G. Field has postponed his date.

#### MISSOURI.

**SPRINGFIELD.**—BALDWIN THEATRE (W. L. Portier, lessee and manager): R. E. French's co. in Lincoln J. Carter's production week of Oct. 28, splendid business; S. E. O. three nights. Sowing the Wind 21; excellent performance; fair business. Mackay Opera co. in Said Pasha 27; full house; excellent performance; this co. deserves special mention; few in numbers but all hard workers and with well trained voices. Curries' Comedy co. 14 in repertoire; fair business only.—ITEM: About fifty Nobles of the Mystic Shrine attended the performance of Said Pasha by the Mackay Opera co.

**PARIS.**—OPERA HOUSE (E. M. Alexander, manager): Rice's A Night at the Circus Oct. 29; good performance to a fine audience. Crow Sisters 8 13.

**WAVERLY.**—HEGARTY'S NEW OPERA HOUSE (P. Halloran, manager): Mackay Opera co. to full house; fair satisfaction. Crow Sisters opened for a week of repertoire 1; good houses. Railroad Jack 16. Hogan's Alley 20.

**CLINTON.**—OPERA HOUSE (Ed. Austin, manager): A Night at the Circus 8. Robin Hood, Jr. 10. Railroad Jack 15.

**MEXICO.**—FERRIS GRAND OPERA HOUSE (Gentry and Worrell, managers): Jane by Loraine and Barlowe, assisted by home talent Oct. 25; big house. Delly, hypnotist, 28-29; small houses. A Night at the Circus 1; good performance to light business. Robin Hood, Jr. 8.—ITEM: Managers Gentry and Worrell, learning that the Loraine-Barlowe combination had no rights to produce Jane, demanded a portion of the proceeds, which they collected and held till the owner of the copyright was heard from. They believe in fighting play pirates.

**FAVETTE.**—OPERA HOUSE (Les Holliday, manager): E. E. Rice's co. in A Night at the Circus Oct. 27 to good business; audience highly pleased. Jim Thacker's musical specialty made a hit. Al. G. Field's Negro Minstrels 23.

**MARSHALL.**—OPERA HOUSE (Bryant and Newton, managers): A Night at the Circus Oct. 26 to good house; excellent performance. Gibson-O'Meara co. 27, 28 in Ingomar to fair house; co. good.

**ST. JOSEPH.**—TOOTLE THEATRE (C. U. Philly, manager): In Gay New York Oct. 27 to fair house. Sowing the Wind 28; light house. W. H. Crane 1. Robert Mantell 3.—CRAWFORD THEATRE (E. S. Brigham, manager): The Paiges second week 25-30 to fair business in repertoire. Ole Olson 2.

**LUDINGTON.**—NEW GRAND OPERA HOUSE (J. C. Venable, manager): Tennessee's Pardner Oct. 29; large house; best satisfaction.

**FULTON.**—GRAND OPERA HOUSE (T. M. Bolton, manager): Delly, hypnotist, 1-3 to good business. Rice's A Night at the Circus 4.

**JOPLIN.**—CLUB THEATRE (George B. Nichols, manager): R. E. French co. in Lincoln J. Carter's plays Oct. 25-31 opened to S. E. O.; co. gave best of satisfaction. The French co. gave away 27 to William L. Roberts, who played Faust most satisfactorily to a large audience. Railroad Jack 7.—ITEM: J. W. Williams, business-manager of the Club, has resigned his position and organized a co. to play A Cricket Jack in Southwest.

**LOUISIANA.**—PARKE'S OPERA HOUSE (E. A. Parke, St. Sud Jr., owners and managers): A Night at the

Circus to good business 2; audience pleased. Ole Olson 11. Al. G. Field's Minstrels 21. Colonel Robert Ingols 8.—BURNETT OPERA HOUSE (E. W. Young, manager): Barbini Opera co. 11. Lovely's cinematograph 16.—ITEM: Mr. Young, manager of the Burnett Opera House, attached the A Night at the Circus co., claiming to have a contract with it to play his house on the same date; co. gave bond to appear for trial 13.

#### MONTANA.

**HELENA.**—MING'S OPERA HOUSE: Louis James in A Cavalier of France 1; crowded houses; receipts for evening \$300; excellent performance.—ITEM: Ming's Opera House changed management this week. Going to foreclosure of a mortgage aggregating \$100,000 against the Mings, the District Court appointed a receiver to take charge of the Opera House and other property involved. John W. Luke, a prominent member of the Elks of this place, has been appointed receiver, and will henceforth be managing co. Mr. Luke is a prominent young business man of this city, and his charge of Ming's Opera House is a guarantee of satisfaction to the profession generally.

**SUTTON.**—SUTTON'S THEATRE (Dick P. Sutton, manager): Pleasant Valley, by Proctor's Pleasure Party Oct. 25-31; fair business. Dark Side of a Great City 1-7.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Louis James 25-27.

**GREAT FALLS.**—GRAND OPERA HOUSE (Park and McFarland, managers): John Griffith's Faust to good business Oct. 28; performance fair, but not up to last year. Concert (local) 29 to large house. Louis James 2, 3. Tennessee's Pardner 5.

**BOZEMAN.**—OPERA HOUSE (A. R. Cutting, manager): Sutton co. in repertoire Oct. 28, 29; good business. The White Crook 3. Biel's Schiller Vanderville 22.

**LIVINGSTON.**—HEPPNER OPERA HOUSE (C. S. Heppner, manager): Union Family Theatre Stock co. of Butte, gave Monte Christo and The Prisoner of Algiers Oct. 21, 22 to small houses; co. good; performances appreciated. Tennessee's Pardner 3. Calhoun Opera Co. 11. Katie Putnam 22.

**MISSOURI.**—UNION OPERA HOUSE (John Maguire, manager): Harry Marcell's South Before the War Oct. 27 to a big house. John Griffith in Faust delighted a good audience 29. Alba Heywood 1.—ITEM: Theatrical business here is much better than it has been in a long time.

#### NEBRASKA.

**KEARNEY.**—OPERA HOUSE (R. L. Napper, manager): R. Y. Pearson's Stock co. in The White Squadron, The Police Patrol, The Land of the Mid-night Sun Oct. 25-27; fair business, inclement weather interfering; one of the best popular-priced attractions that have appeared here. Mendelssohn Quartette 29; fair business; excellent satisfaction. The Baltimoreans booked for 5, 6, canceled. Beach and Bowers' Minstrels 15.—ITEM: Jack Lodge, formerly of Lincoln J. Carter's forces, who is at present managing the Pearson Stock co., will soon return to Los Angeles, Cal where he will assume the management of the Burbank Theatre.

**FRIZON.**—LOVE OPERA HOUSE (George J. Coddington, manager): Ole Olson delighted a large audience Oct. 30. Salisbury's Orchestra 12.

**GRAND ISLAND.**—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): A. Y. Pearson's Stock co. Oct. 24-30 to good business, presenting The White Squadron, Police Patrol, and Land of the Midnight Sun; good satisfaction. Litt and Davis' She 12.

**NORTH PLATTE.**—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): House dark until Nov. 30, when Howard's Pony and Dog Show will appear.—ITEM: Colonel W. F. Cody (Buffalo Bill) was here this week and left 2 for Wyoming. Colonel Cody is Major of Sheridan, Wyoming. His Wild West Show will open in New York in March.

**LINCOLN.**—THE LANSING (J. F. Lansing, manager): In Gay New York Oct. 28. Tennessee's Pardner 30 to fair house; good performance. Ole Olson 1 to fair house; audience pleased. William H. Crane 2. Robert Mantell 4.—THE FUNKE (F. C. Zehrung, manager): W. H. Bryan 1; packed house. Local minstrels 2. Philharmonic Orchestra 3. Litt and Davis' She 5, 6. J. D. Flynn 9. Local benefit 10. Professor Howard's Dog and Pony Show 12, 13.

**HASTINGS.**—KERR OPERA HOUSE (W. S. Schellack, manager): Pearson's Stock co. 1-6. Litt and Davis' She 10. Baltimoreans 12, 13. Beach and Bowers' Minstrels 16.

#### NEVADA.

**CARSON CITY.**—OPERA HOUSE (George W. Richardson, manager): The veriscope Oct. 27, 28 to fair business. Johnson's Oct. 29.

**VIRGINIA CITY.**—PIPER'S OPERA HOUSE (E. Piper, manager): Dan A. Stuart's veriscope of Corbett-Fitzsimmons contest Oct. 11, 12 to fair business. Johnson's U. T. C. co. 3.

#### NEW HAMPSHIRE.

**MANCHESTER.**—NEW ELM STREET THEATRE (George S. McFadden, manager): Joe Ott in The Star Gazer 1-3 and matinee pleased large houses; co. excellent.—OPERA HOUSE (E. W. Harrington, manager): Waite's Comic Opera co. 1-6 accounted to good houses at popular prices. A Contented Woman 8.—ITEM: Joe Ott labored under a disadvantage on the opening night, the result of a cold which so affected his speech that it was with difficulty that he spoke his lines.

**CLAREMONT.**—OPERA HOUSE (O. B. Rand, manager): McKittrick and Jones' Specialty co., booked for 5, failed to materialize. Park Sisters and John T. Grille 10. A Yankee Drummer 13.

**CONCORD.**—WHITE'S OPERA HOUSE (B. C. White, manager): The Pay Train amused a fair audience Oct. 31. Richards and Canfield in My Boys (return) 2; fair and enthusiastic audience. Frank Jones in A Yankee Drummer 5. Reeves' Band 8. U. T. C. 13. Gayest Manhattan 15. San Francisco Minstrels 17.—ITEM: W. H. Gould, of this city, joined the Pay Train here.

**MASHUA.**—THEATRE (A. H. Davis, manager): Alma Chester co. closed a week's engagement Oct. 20 to crowded houses. Gayest Manhattan to a full house 1; the co. scenery and costumes gave satisfaction. The Pay Train gave general satisfaction 2. Frank Jones in A Yankee Drummer 4.

**PORTSMOUTH.**—MUSIC HALL (J. O. Ayers, manager): Maud Hillman co. closed a week's engagement Oct. 20; performances satisfactory and receipts the largest in history of house. Richards and Canfield presented My Boys for benefit of local students to a large and pleased house 1. Reba 4. Blue Jeans 10.

**DOVER.**—CITY OPERA HOUSE (George H. Demerit, manager): Reba, booked for 3, canceled. Eastman's Orchestra gave a concert to medium house 2.—LOWELL'S OPERA HOUSE (I. J. Huano, manager): The Pay Train had two good houses 1, 2. A Wild Goose Chase 4.

**EXETER.**—OPERA HOUSE (J. D. P. Wingate, manager): Brooke's Marine Band gave a fine concert to poor business Oct. 20. Hi Henry's Minstrels to S. R. O. 3; general satisfaction. Whitmore and Martin's Comedy co. 8-13. San Francisco Minstrels 15. A Wild Goose Chase 17.

#### NEW MEXICO.

**ALBUQUERQUE.**—GRANT'S OPERA HOUSE (L. A. McRae, manager): Bissner Theatre co. in repertoire 25-30; good co.; fair business despite inclement weather. Of the co. Edward Kelly, John Waldron, Ass. L. Willard, and Mollie Stevens are deserving of special mention. Mr. Willard particularly so.

#### NEW JERSEY.

**NEWARK.**—THEATRE (J. Bard Worrell, manager): Primrose and West's Minstrels 1-4; George Primrose heads a co. of excellent artists who furnish an entertainment first-class in every respect, and free from any objectionable features; Raymond Moore's singing was a pleasing feature; George Wilson proved effective as a laugh provoker, while Milt G. Barlow was most cordially received; business very good. In Town 8-13. The Cherry Pickers 15-20.

**JACOB'S THEATRE.** (M. J. Jacobs, manager): The Sporting Duchess tested the capacity of this house 1-4; performances were up to the usual excellent standard of this co. Robert Downing 8-13. Chimmie Fadden 15-20.

**COLUMBIA THEATRE.** (L. Wormser, manager): Down in Dixie 1-6; the co. is a competent one, and gave general satisfaction; the Pickaninny Band proved especially amusing; opened 1 a very stormy night to a fair house. The Singers 8-10. The Brand of Cain 11-13. Dan McCarthy 15-20.—ITEM: KREUGER AUDITORIUM: Anton Seidl and his Metropolitan Orchestra, with Madame Julie Rive-King as soloist, gave a delightful concert 2; each number was rendered in a faultless manner. Madame King in her selection was enthusiastically welcomed.—ITEM: Edward Starkow of this city, treasurer of the Metropolitan Theatre, New York, Politics caused a drop in the theatrical business the latter part of week 25-30.—ITEM: Lodge No. 29, T. M. A. will hold a social 21. C. Z. Kent.

**ELIZABETH.**—LYCUM THEATRE (A. H. Simonds, manager): Drake's Military Band in connection with Edison's Projectoscope to S. R. O. Oct. 29. Little Jack Horner, produced by James B. Mackie and Louise Sanfor to fair houses, matinee and night 30. William Jerome's Herald Square Comedians drew a well filled house 2, and gave a bright and clever performance. The minor specialties are excellent.

**SUTTON.**—SUTTON'S THEATRE (Dick P. Sutton, manager): Pleasant Valley, by Proctor's Pleasure Party Oct. 25-31; fair business. Dark Side of a Great City 1-7.—ITEM: Edward Starkow of this city, treasurer of the Metropolitan Theatre, New York, Politics caused a drop in the theatrical business the latter part of week 25-30.—ITEM: Lodge No. 29, T. M. A. will hold a social 21. C. Z. Kent.

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sented Mr. Beans from Boston to two fair houses 20; giving satisfaction. Kennedy Players opened for a week in repertoire 1 to big business and gave satisfaction. Bates Brothers' Comedy co. 8-13. — **BIJOU THEATRE** (A. A. Fenyesy, manager): Katie Rooney in *The Girl from Ireland* was well patronized 28-30; audiences pleased. The Manhattan Burlesque and Comic Opera co. featuring Sam Collins entertained good houses 1-3. Rose Sydell's London Belles 4-6. William Jerome's Herald Square Comedians 8-10.

**YONKERS.** — **MUSIC HALL** (W. J. Bright, manager): James J. Corbett 2 in *A Naval Cadet*; crowded house; good performance.

**FULTON.** — **STEPHENS OPERA HOUSE** (William C. Stephens, manager): Professor Hawk's humorist, 1 to fair house; excellent entertainment. Annie Clarke Hanson 9-12.

**MT. VERNON.** — **PEOPLES OPERA HOUSE** (P. J. Ring, manager): May Smith Robbie in Little Trixie 6.

**ODGENSBURG.** — **OPERA HOUSE** (Charles S. Hubbard, manager): Edwin F. Mayo in *Pudd'nhead Wilson* Oct. 31; fine performance to large audience. Joe Hart in *The Tarrytown Widow* pleased a fair-sized audience 1. Veriscope 8, 9.

**ONEIDA.** — **MUNIS OPERA HOUSE** (E. J. Preston, manager): Lillian Kennedy Oct. 29 in *The Deacons Daughter*; gave satisfaction to a large audience. Clair Tuttle's Comedy co. 1-2, presenting *A Child of Nature* and *Driven from Home* to light business; co. and performances poor. Annie Mitchell, booked for 4-6, canceled. Finnigan's Fortune 8. Brooke's Marine Band 10. Welsh Prize Singers 11.

**FISHKILL-ON-HUDSON.** — **ACADEMY OF MUSIC** (C. and G. Peattie, managers): The Span of Life 2 gave satisfaction to fair house. McCarthy's Mishaps 11.

**DANSVILLE.** — **HECKMAN OPERA HOUSE** (L. H. Heckman, manager): Daniel Sully Oct. 16 in O'Brien the Contractor; good business; performance satisfactory. The Tornado 4 to good and pleased audience. The Heart of Chicago 23. — **ITEM:** Manager Heckman is improving greatly the outside appearance of the Opera House.

**GLEN FALLS.** — **OPERA HOUSE** (F. P. Pray, manager): Katie Emmett in *The Waifs of New York* to large house 4; audience well pleased. James A. Herne 11.

**BALSTON SPA.** — **SANSOUCI OPERA HOUSE** (William H. Quinn, manager): Blaney's A Railroad Ticket, headed by Bert Hurley and Laura Biggar, gave satisfaction to good business 11. The Heartstone 8. Wilson Comedy Co. 15-20.

**KINGSTON.** — **OPERA HOUSE** (C. V. DuBois, manager): Honshau-Ten Brock co. presented Dodge's Trip to New York Oct. 29 to fair business, but deserved better; best farce-comedy ever seen here; return engagement booked for Dec. 15. Shore Acres 2 delighted a large audience. A Trip to Coontown 6. The Span of Life 9.

**PORT JEROME.** — **OPERA HOUSE** (Jacob Kadle, manager): Always on Time Oct. 14; attraction and attendance medium. The Gormans in Mr. Beans on repertoire 1; good business; clever performance. Little Trixie, booked for 8, canceled. Spears' Comedians 15-20.

**AMSTERDAM.** — **OPERA HOUSE** (George McClungh, manager): Katie Emmett in *The Waifs of New York* Oct. 29 pleased a fair audience. Shore Acres delighted a big house 4. The Geisha to a crowded house 5; good co.; opera well rendered. Brooke's Marine Band 9. McCarthy's Mishaps 13.

**NEWBURG.** — **ACADEMY OF MUSIC** (F. M. Taylor, manager): The Span of Life 8. Pudd'nhead Wilson 12. The Sunshine of Paradise Alley (return date) 17.

**BATAVIA.** — **DELLINGER OPERA HOUSE** (E. J. Deller, manager): Side Track to fair business Oct. 22; performance fair, but leaves room for improvement. Kismet 11. Brooke's Marine Band 11.

**CORONA.** — **LARKIN HALL**: Chicago, Marine Band 5. **MALONE.** — **OPERA HOUSE** (H. A. Putnam, manager): The Fast Mail to packed house Oct. 29; performance satisfactory. McKittick and Jones Specialty on 11-12.

#### NORTH CAROLINA.

**GREENSBORO.** — **ACADEMY OF MUSIC** (W. J. Blackburn, manager): Aiden Benedict Oct. 23 in *Fabio Romani* to a well pleased house; business satisfactory. R. E. Graham in *Who's Your Friend* 27; performance excellent; business satisfactory. Richards and Pringle's Minstrels 28; large audience; satisfactory business. Cora Van Tassel in repertoire, presenting the New Hidden Hand and Little Officer, to light business 1-3. The Burglar 8.

**GOLDEN.** — **MESSENGER OPERA HOUSE** (B. H. Griffin, manager): Fabio Romani Oct. 28 to small but well pleased audience. Darrell Vinton co. 4-6. Cora Van Tassel 11.

**ASHEVILLE.** — **GRAND OPERA HOUSE** (J. D. Plummer, manager): Dan A. Kelly on Oct. 23-25 in *Cast-offs of a Great City*, *The Shadow Detective*, and *After Seven Years*, performances good; attendance fair. McFee's Matrimonial Bureau 1; fair performance; attendance good.

**RALEIGH.** — **ACADEMY OF MUSIC** (Crawford and Ponca, managers): Human Beasts 18. — **METROPOLITAN OPERA HOUSE** (George D. Meares, manager): McFee's Matrimonial Bureau 8. Cora Van Tassel 15-20.

**FAVETTEVILLE.** — **OPERA HOUSE** (Will C. Dodson, manager): Aiden Benedict in *Fabio Romani* Oct. 29 pleased a fair audience; Grace Hunter in her fire dance was the feature of the performance. Cora Van Tassel 4. The Burglar 11, 12.

**CHARLOTTE.** — **OPERA HOUSE** (Nat Gray, manager): Richards and Pringle's Minstrels Oct. 28 to 8. K. O.: fine performance. McFee's Matrimonial Bureau 8; fair business; audience pleased. Woodward-Warren co. 8-13. Darrell Vinton 15-17.

#### NORTH DAKOTA.

**FARGO.** — **OPERA HOUSE** (C. P. Walker, manager): The Giffen-Neill Stock co. Oct. 23-30 in *The District Attorney*, *The Jilt*, *A Social Highwayman*, and *Inoc*, to very light business, no doubt owing to the manner in which the attraction was billed and to the fact that so many poor repertoire co. have played our city in the past. The co. is a strong organization and deserves liberal patronage. Francis Jones in *Old Madrid* 2. Mamie Gilbert, actress, 2. Veriscope 5. Calhoun Opera co. 9. Katie Putnam in *Tom Tucker's Kid* 16. At *Gay Coney Island* 16. The Pulse of New York 23. The Gay Matinee Girl 25. A Milk White Flag 27. — **ITEM:** Josephine Randall, of the Giffen-Neill co. was given a reception while here. — Mrs. M. W. Miller, of this city, and sister of Jennie Dailey, of the Giffen-Neill co. died Oct. 29, of pleuro-pneumonia. — Fargo is one of the best one-night stands in the Northwest, as will be proven by the business done this season by every attraction deserving patronage. — The Giffen-Neill co. hereafter will be known as the Neill Stock co., and Mr. Neill is having some very attractive paper printed.

**ALSON BEAUMAKER.** — **JAFTONSTOWN.** — **OPERA HOUSE** (G. P. Wells, manager): Beach and Bowers' Minstrels 1. Katie Putnam 14.

**GRAFTON.** — **OPERA HOUSE** (W. W. Robertson, manager): Beach and Bowers' Minstrels Oct. 27 to poor house; performance not very satisfactory.

**SHIRKAWA.** — **ATHENAEUM** (J. D. Wakeman, manager): *Miracle of the Rosses* (local) to enthusiastic audience; receipts \$200. New York Symphony Club 15. Biel's Schiller Vaudeville 21.

#### OHIO.

**DAYTON.** — **GRAND OPERA HOUSE** (Harry E. Feicht, manager): *The Girl from Paris* to fair business Oct. 21 considering that it was a return engagement within a month. The burlesque was presented in the same acceptable manner, having undergone little change in the cast and general production. Anton Seidl and his super-banjoist to the capacity of the house 29. It was a veritable musical feast, the concert in its entirety being the finest ever heard here; Madame Julie Rive King, the famous pianist and only soloist, was heartily received. Kid McCoy and an aggregation of pugilists 12. — **PARK THEATRE** (Harry E. Feicht, manager): *Shanty Town* 2-20; S. R. O. Tom Nawn in his delineation of Irish characters is not only funny but truly artistic. His support was good. Helen Russell Burlesque 1-3; good business. The opening and closing burlesques were painful in the extreme, and the few scenes in the old were only fair. — **MEMORIAL HALL** (Soliers' Home): Hogan's Alley to crowded house; the play was well received. — **ITEM:** The flutist of

Seidl's orchestra had an attack of epilepsy during the concert, and created some excitement in the vast audience. — James E. Sullivan, who plays *Hans in The Girl from Paris* in such exquisitely funny manner, severed his connection with the co. on 20. — Fred. C. Dickson, of Indianapolis, paid a flying visit.

**TOLEDO.** — **VALENTINE THEATRE** (L. M. Boda, manager): An opera co., headed by Frank Doshon and Hilda Hollins, gave *Madeline*, or *The Magic Kiss* Oct. 29, 30; poor performances to poor houses. Victor Herbert's Band pleased a large and critical audience 31. — *A Southern Romance* 1, 2 to the smallest houses ever assembled in this theatre. To the credit of the co., however, it is said that the work was not slighted in the least. The play is a pleasing love story, and was finely staged. — At *Piney Ridge* 10. *Man from Mexico* 12, 13. — **PROPFLE'S THEATRE** (S. W. Brady, manager): Blaney's A. *Hired Girl* to big business 28-30. The co. with the exception of Kelly and Sweetman, was very poor, and the piece is decidedly vulgar. In direct contrast to the above was the co. presenting Blaney's Electrician 31-32. Every member was good; the piece is strong, being above the average melodrama in plot and action. — **AUDITORIUM**: The Burton Holmes lectures 1-3 to fine houses, notwithstanding inclement weather. — **ITEM:** Fannie Fields, of *The Hired Girl* co., is confined to her room at the hotel with serious throat trouble. The co. had to go on without her. — The management of the Valentine has distributed charts of the house among its patrons, and seats may now be ordered by telephone, and are delivered by messengers without extra charge.

**COLUMBUS.** — **GREAT SOUTHERN THEATRE** (Lee M. Boda, general manager; Ad. Miller, business manager): *The Magic Kiss* was presented Oct. 28 by a good co. to fair business. Hilda Hollins and Frank Doshon did well in their respective roles, but the chorus did not seem to be trained in the proper manner. Stewart Robson with a good co. gave *The Comedy of Errors*. She Stoops to Conquer, and *The Merry Wives of Windsor* 28-30 to good business. Mr. Robson gave a splendid interpretation of the several parts, and the minor roles were handled in a masterly manner. Victor Herbert with his matchless band gave one of his splendid concertos 2 to a well filled house. Every number was a hit, and when he rendered Fred Meddeamer's "Hot Foot Sue" the audience was drowsing. Roland Reed 3, 4. At *Piney Ridge* 4, 5. *Primrose* and West 11. *Prisoner of Zenda* 12, 13.

**HIGH STREET THEATRE** (Albert Orton, manager): Morrison's Faust 25-26. Mile Ahi's Monarchs 1-3 did well; co. acceptable. Shanty Town 4-6. *The Electrician* 8-10. *Montezuma of Mexico* 11-13.

**PIXTON.** — **GRAND OPERA HOUSE** (Elliot and Geiger, managers): In Atlantic City Oct. 29 to large audience; best performance of the season. Tom Nawn in *Shanty Town* 3 had a fair attendance and gave general satisfaction.

**MASSELUK.** — **NEW ARMORY** (G. C. Haverstock, manager): *The Girl from Frisco* 20 to a large and appreciative audience. Sam Morris in *Old Moneybags* 2 to a good house; entire satisfaction. Scenery was worthy of mention. Clarence L. Tomlinson lecture 4. Local concert 9. Morrison Comedy co. 12, 13.

**SALEM.** — **GRAND OPERA HOUSE** (Elliott and Geiger, managers): In Atlantic City Oct. 31; fair attendance; good performance. *The Heart of Chicago* 2; good business; splendid satisfaction. *The Crystal Slipper* 4. O'Brady's Election 10. — **ITEM:** Perkins Fisher joined in Atlantic City here as assistant business-manager. — Manager Robert Elliott, of Warren, Ohio, visited here 3 and reports his house as doing well.

**LYELLA.** — **OPERA HOUSE** (W. H. Park, manager): *Madison's Faust* Nov. 3. *McNufty's Visit* 9. E. B. Andrews 13. *A Boy Wanted* 13. Russell's Comedy 11.

**CANTON.** — **THE GRAND** (M. C. Barber, manager): *The Girl from Frisco* Oct. 29 to fair business. The Heart of Chicago 2 to big business.

**LEWIS.** — **PAUPT OPERA HOUSE** (Howard G. Hyde, manager): Jessie Mae Hall closed a week's engagement in repertoire Oct. 30; co. clever; attendance good entire week. A fair house greeted Tom Nawn in *Shanty Town* 1; performance satisfactory. 1892 4. Madame Sans Gene 9. *The Electrician* 11.

**MARIETTA.** — **AUDITORIUM** (M. G. Seipel, manager): Washburn's Minstrels to a fair house Oct. 28, giving general satisfaction. *O'Hooligan's Wedding* 10. Lester's Comedians 11-13. Kismet 13. *McNufty's Visit* 21.

**UPPER SANDUSKY.** — **GIBSON'S OPERA HOUSE** (Virgil Gibson, manager): In Atlantic City, by Frank M. Will, and an excellent co. 28 to large and enthusiastic house. Mr. Will made a very favorable impression and was repeatedly encored. Special mention should be made of Pat Rooney, Jr., Harry Wright, and Harry Hastings. Arlington Brothers Nov. 1, 2. Nellie McHenry 9. *The Merchant of Venice* 11. *Divorce Cure* 4 to a small audience.

**ADA.** — **WHITESIDE THEATRE** (O. H. Goldsmith, manager): Estelle Kennedy, mezzosoprano, Oct. 28-30; crowded houses; satisfactory performances. *Barbour Theatre* co. 8-13.

**RAVENNA.** — **REDWOOD'S OPERA HOUSE** (Pitkin and Severance, managers): Estella Kennedy, mezzosoprano, Oct. 28-30; crowded houses; poor performance. Sol Oppenheimer Dec. 9-11.

**POTTSVILLE.** — **GRAND OPERA HOUSE** (George E. Harrison, manager): A Divorce Cure 4 to fair but appreciative audience.

**BEAVER FALLS.** — **SIXTH AVENUE THEATRE** (Charles Medley, manager): Payton's Comedy co. closed a week's engagement Oct. 30 in the Octagon: Large house; good satisfaction. In Atlantic City 4. The Rays 12. Wilson Theatre co. 15-20. Keller 16.

**READING.** — **GRAND OPERA HOUSE** (George M. Miller, manager): O'Hooligan's Wedding to crowded houses Oct. 29, 30. Always on Time was well given to good houses 1-3. — **ACADEMY OF MUSIC** (John D. Mishler, manager): James Young gave David Garrick and Merchant of Venice 1, 2. — **ITEM:** Gertie Palmer and George W. Larson spent a few days in this city. — Pixons' Comedians are rehearsing Greater Jay Town and will go out 29.

**WAYNESBURG.** — **OPERA HOUSE** (Cooke and Munnelly, managers): Robert J. Burdette lectured to over six hundred people Oct. 28; every one pleased. Receipts, \$32. Mr. Burdette is a native of this county.

**GREENSBURG.** — **KEAGY THEATRE** (B. G. Carson, manager): Keller Oct. 30 pleased a large audience. Stowe's U. T. C. 2, large house; general satisfaction. Washburn's Minstrels 12.

**NEW CASTLE.** — **OPERA HOUSE** (M. Reis, manager): Nellie McHenry in *A Night in New York* pleased good business Oct. 28. Gonzalez Opera co. opened for a week 1 to capacity of the house, presenting Said Pasha in a satisfactory manner.

**MANSFIELD.** — **OPERA HOUSE** (Husted and Griggs, managers): Carroll and Johnson's Minstrels 8. Boston Theatre Co. 15-17.

**SPRINGFIELD.** — **BLACK'S OPERA HOUSE** (Samuel Waldman, manager): Frederick Ward in *Iasker* Oct. 14 to crowded houses; excellent repertoire co.

**FINDLAY.** — **MARVIN OPERA HOUSE** (W. C. Marvin, manager): 1892 2, fair business. Madame Sans Gene 9. Great Train Robbery 10. Gus Hill's Novelties 12. Nellie McHenry 21.

**ST. QARY'S.** — **GRAND OPERA HOUSE** (H. G. McLain, manager): Gilmore and Leonard's Hogan's Alley co. Oct. 29 to packed house; audience pleased. Andrews Opera co. in *Fra Diavolo* 3 to capacity; performance satisfactory. Veriscope 10-11. Kinney 12.

**CINCINNATI.** — **VOLLRIGHT OPERA HOUSE** (V. R. Cheever, manager): Andrews' Opera co. 5 produced *Princess Paley*; receipts \$300.

**PONEROY.** — **OPERA HOUSE** (E. L. Kaiser, manager): *The Man in the Iron Mask* Oct. 25; fair house unsatisfactory performance. The Gibneys 1-6 in *Angie in the Country Girl*, *The Gypsy Girl*, *The Sunny South*, *Life for Life*, *The Black Flag*, *East Lynne*, and *Masked Monkey*; good business; audience pleased. O'Hooligan's Wedding 11. Morrison's Faust 19. — **ITEM:** Mrs. Gibney left the co. going to Chicago to be treated for a serious affection of the eyes. Miss Leone replaced her in the co.

**CHILLICOTHE.** — **MASONIC OPERA HOUSE** (E. N. Robinson, manager): Madame Sans Gene Oct. 29 gave excellent satisfaction; audience pleased. Gus Hill's English Folly 20 to fair business; good performance. Hogan's Alley 21; or not as good as last season's; good house. Turner's World of Novelties 24. A Boy Wanted 9.

**CUCURVIS.** — **VOLLRIGHT OPERA HOUSE** (V. R. Cheever, manager): Andrews' Opera co. 5 produced *Princess Paley*; receipts \$300.

**POINTERY.** — **OPERA HOUSE** (E. L. Kaiser, manager): *The Man in the Iron Mask* Oct. 25; fair house unsatisfactory performance. The Gibneys 1-6 in *Angie in the Country Girl*, *The Gypsy Girl*, *The Sunny South*, *Life for Life*, <

the Regiment, Camille, and My Kentucky Home. Receipts averaged \$200 per night at 10, 20, 30 cents. The Land of the Living 10. The Secret Enemy 13. Daniel Sully 15.

**KANE.**—LYCEUM THEATRE (M. Reis, manager): Vogel's Darkest America to a large and enthusiastic audience 2; specialties good. Gonzalez Opera co. 18-30.—ITEM: We are soon to have another place of amusement on the ground floor.

**CURWEINSVILLE.**—ACADEMY OF MUSIC (A. P. Way, manager): O'Hooligan's Wedding to good business and appreciative audience 3. George H. Adams' Troupe 9. John L. Sullivan 15.

**BUTLER.**—PAK THEATRE (George N. Burchett, manager): Hennessy Leroy presented Other People's Money for the second time here 2; play and co. more than pleased a big house. In Atlantic City 5. The Bay in A Hot Old Time 11.—ITEM: Manager T. D. Mackey of Other People's Money reports business flourishing. Hennessy Leroy plays at Reading 24 for benefit Press Club, and later in month at Eastern benefit Traveling Men's Association. The co. plays many benefits this season, which speaks well for the star and his support.

**LEBANON.**—PRINCE OPERA HOUSE (George H. Spain, manager): George H. Adams' co. Oct. 28 to a fair house. Mozart Concert co. (star course) to S. R. O. Always on Time 6. A Divorce Cure 8.

**MILTON.**—GRAND OPERA HOUSE (Griffith and Co., managers): Daniel Sully in O'Brien the Contractor pleased a good house. Darkest America 10.

**SCRANTON.**—ACADEMY OF MUSIC (Reis and Burghard, managers): N. S. Wood 28-30 in repertoire to light business. The Land of the Living 1-3 to fair business.—LYCEUM (Reis and Burghard, managers): Mr. and Mrs. Rue Whytal 2, 3 in For Fair Virginia to a large business. A Black Sheep 2 to a large and delighted audience.

**MINERSVILLE.**—OPERA HOUSE (Potter and Keough, manager): George H. Adams' Troupe Oct. 29; small business; best vaudeville here in years. Home dark 1-19. Other People's Money 20. Dr. Jekyll and Mr. Hyde 29.—ITEM: A Trip to Coontown booked for 24, canceled. The managers are about to close a contract with William Batterson to do some work in their house.

**WEST CHESTER.**—ASSEMBLY BUILDING (D. Beaman, manager): For Fair Virginia Oct. 29; fair house. R. E. Graham 5, 6; good house.

**BROWNSVILLE.**—OPERA HOUSE (Cross and Griffin, managers): Stowe's U. T. C. 6. Other People's Money 10.

**CONNELLSVILLE.**—NEW MYERS OPERA HOUSE (Charles R. Jones, manager): A Boy Wanted Oct. 28; pleased a large audience. Martin's U. T. C. co. 3.

**PUNXSUTAWNEY.**—MASONIC STREET OPERA HOUSE (R. G. McCartney, manager): George H. Adams 10. World Against Her 29.

**RENOVO.**—KANE'S THEATRE (John T. Kane, manager): Stowe's U. T. C. Oct. 29 to S. R. O. Veriscope 2, 3. Tommy Shearer co. 15.

**LATROBE.**—SHOWALTER'S OPERA HOUSE (W. A. Showalter, Jr., manager): Stowe's U. T. C. co. 1; house fair; co. did not give satisfaction. O'Hooligan's Wedding 5. George H. Adams 17.

**CLEARFIELD.**—OPERA HOUSE (Thomas Clark, manager): Stowe's U. T. C. booked for Oct. 29; canceled. Darkest America 6. G. H. Adams 12. Agnes Wallace-Vill 15. John L. Sullivan 19.

**MAUCH CHUNK.**—OPERA HOUSE (Robert A. Heberling, manager): James Young 4.

**ASHLAND.**—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): A. S. Lipman in The Indian Oct. 29. Dr. Coborne, hypnotist, 1-3 to small business; satisfactory performance. James Young 5. Coon Hollow 9.

**TITUSVILLE.**—OPERA HOUSE (John Gahan, manager): Darkest America to a big house Oct. 29; every one pleased. Other People's Money 30 to fair business; good satisfaction. Wilson Theatre co. opened 1 to S. R. O.; good performance. Gilmore's Band 11. Cole and Johnson 18.

**HOMONOGHELA.**—GAMBEL'S OPERA HOUSE (John M. Grahl, manager): Cinematoscope Oct. 29; 30 to light business.

**JOHNSTOWN.**—OPERA HOUSE (James G. Ellis, manager): Theatrical business in this city has been very flat during the last week, the only attraction having been Stowe's U. T. C. Oct. 29 to the usual large house and gave general satisfaction.—CAMPAIGN THEATRE (E. C. Mishler, manager): Dark.—ITEM: The mills and factories have been started up to full blast and a very successful theatrical season is assured.

**BRADFORD.**—WAGNER OPERA HOUSE (M. W. Wagner, manager): Nellie McHenry in A Night in New York Oct. 29; amused a good audience. Darkest America 1 attracted fair attendance. The Tornado 2; light business. For Fair Virginia 3. A Turkish Bath 6. Gonzalez Opera co. 8-13.

**HEADVILLE.**—ACADEMY OF MUSIC (E. A. Hempstead, manager): Corbett-Fitzsimmons veriscope Oct. 27, 28; fair houses; all pleased. Gonzalez Opera co. in Said Pasta 27. The Chimes of Normandy 28. S. R. O.; audience pleased. Frederick Ward in Leander 2; big business; excellent performance. For Fair Virginia 4. Old Moneybags 6.

**FOREST CITY.**—DAVIS OPERA HOUSE (M. J. Colina, manager): Little Trixie 16. A Romance of Coon Hollow 18.

**LOCK HAVEN.**—OPERA HOUSE (J. H. Mussina, manager): O'Hooligan's Wedding 2; fair business; poor satisfaction. Darkest America 8. A Turkish Bath 13.

**CARBONDALE.**—GRAND OPERA HOUSE (Daniel P. Byrne, manager): Elroy Stock co. opened 1 to the capacity notwithstanding a storm; business during the week large; satisfactory performances. Coon Hollow 10. Kennedy's Players 15-20.

**BELLEVILLE.**—GOHMAN'S OPERA HOUSE (Al. Gorman, manager): Stowe's U. T. C. co. to S. R. O. Oct. 28. Vitoscope 5.

**FRANKLIN.**—OPERA HOUSE (J. P. Keene, manager): The Tornado Oct. 29 to poor house. Hennessy Leroy in Other People's Money to large and pleased audience 29. Veriscope 30. Tommy Shearer co. 14. Peters and Sutton's Minstrels (local) 9. A Black Sheep 11. U. T. C. 17. Washburn's Minstrels 25.

**WILLIAMSPORT.**—LYCOMING OPERA HOUSE (Mrs. Bois, manager): Dan Sully in O'Brien the Contractor Oct. 30 to fair and pleased audience. The Spoons 1-6 in The Galley Slave. The Circus Girl, A Fair Robot, Ecclio's Girls, Hazel Kirk, The Colonel's Daughter, Inez, The Judge's Wife, The Little Treasure, Mugg's Landing, and Little Miss Mob to fair business and appreciative audiences; co. fair. Darkest America 9.

**HARRISBURG.**—GRAND OPERA HOUSE (Markley and Co., managers): Herbert Kelcey and Effie Shannon in A Coat of Many Colors drew a good house Oct. 29. The play was admirably staged and the costumes of the ladies charming. Miss Shannon, Miss Busby, and Effie Wilton were perfect in their parts and won the sympathy of the audience. Mr. Kelcey and Mr. Lemoyne, and Edward See in the small part of Saunders, all handled their parts with fidelity to the author's ideas. Primrose and West's Minstrels 29; a good house, fine programme, and well-preserved audience. Himmlein's ideals opened in repertoire for a week 1 and have been playing to good business. Beatrice Earle and Chester De Vonde are the leading people in a good all round co. and have won many friends by their good work.

**PHILADELPHIA.**—OPERA HOUSE (C. M. Loomis, manager): Nellie McHenry presented A Night in New York Oct. 29 to large and enthusiastic house. A Turkish Bath 30 was the poorest attraction that has played here in a long time and had a deservedly poor house. Other People's Money 1 did fair business; good satisfaction. Veriscope 5, 6. Kismet 8. Victor Herbert's Band 1. O'Brady's Election, booked for 4, canceled.

**WARREN.**—LIBRARY THEATRE (F. E. Scott, manager): For Fair Virginia 3 delighted a good audience. Mr. and Mrs. Rue Whytal in For Fair Virginia 2 did excellent work and received liberal applause. Kismet 8. Victor Herbert's Band 12.—ITEM: James N. Myers, who has been stage-manager of the Library Theatre since the erection of the house fifteen years ago, has tendered his resignation and will engage in other business. Mr. Myers will be missed by his many friends in the profession.

#### RHODE ISLAND.

**NEWPORT.**—OPERA HOUSE (T. F. Martin, manager): The Heartstone Oct. 28 though pleasing fell somewhat short of expectations; house excellent. Tony Farrell is a typical Irish wit, and Seth Smith, George G. Henry, and Ethel Raynes do uniformly good work. A large and appreciative audience

greeted Fanny Rice in At the French Ball 1. The little comedy is a great favorite in Newport, and this time received her usual well-merited applause. Charles H. Bradshaw as a dissipated roue is capital, while John S. Terry as the shoemaker is excellent. John H. Mack's banjo solo won rounds of applause. The Manola-Mason co. presenting Friend Fritz, delighted a large audience 2. John Mason in the title-role is excellent. His duet with his beautiful wife, Marion Manola-Mason, appealed to everyone. Mrs. Mason is a charming Suzel, whose rich voice and rustic simplicity would win over the most confirmed bachelor. Miss Olden and Meers, Aiken and Curtiss were admirable. Rhoda 11. The Gormans 12. Thomas E. Sheas 15-20.

**RIVERPOINT.**—THORNTON'S OPERA HOUSE (J. H. Thornton manager): The Heartstone Oct. 30 to big house; co. and scenery very good. Reeve's American Band 6.

**WOONSOCKET.**—OPERA HOUSE (George C. Sweet, manager): Burke's Marine Band Oct. 29 to S. R. O. May Irwin in The Swell Miss Fitzwell 1 had a fair house.

**WESTERLY.**—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Sawtelle Dramatic co. opened for a week 1 to a medium-sized house. Peck's BadBoy 17.

**PAWTUCKET.**—OPERA HOUSE (A. A. Spitz, manager): Town Topics 1-3 did a big business. Sawtelle Dramatic co. 8-13.—AUDITORIUM (J. W. Mickie, manager): Brooke's Chicago Marine Band (star course) Oct. 29; large and appreciative audience. Sibyl Sammis was very favorably received. Roberta Harper, lecture. 12. Concert 25.

#### SOUTH CAROLINA.

**CHARLESTON.**—ACADEMY OF MUSIC (Charles W. Keough, manager): Madame Scalchi and co. in concert 29 drew a large and fashionable audience. The great contralto completely filled the measure of her reputation and she as well as the supporting vocalists received numerous recalls. The Baldwin-Mcville co. 25-30; two performances daily to S. R. O. on each occasion. Manager Walter Baldwin reports big business everywhere, and his co. is certainly deserving of it. Such plays as Rip Van Winkle, All the Comforts of Home, and The Lost Paradise are produced admirably at popular prices. Peters and Green Comedy co. opened for a week at popular prices 1 to S. R. O. and made such a favorable impression that big business is assured for the rest of the week. The co. is confining itself to musical and farcical comedies, with the introduction of some excellent specialties. The Baldwin-Mcville co. will play a return engagement later in the season.

**SPARTANBURG.**—OPERA HOUSE (Max Greenwald, manager): Joshua Simpkins 29 by Reno and "Curtis" co. to S. R. O.; 25 turned away. McFee's Matrimonial Bureau 2 to fair house. Lillian Murray Knott repeated the great hit she made here last season. Chelesa Poruchi and Miss Talbot are the best features in the co. Daniel A. Kelly in Outcasts of a Great City 3 and in Shadow Detective 4; to good business 3; good prospects for 4. Brady's veriscope 10.

**ORANGEBURG.**—ACADEMY OF MUSIC (P. B. Rosenberger, manager): Joshua Simpkins 2 to S. R. O.; performance gave satisfaction. Richard and Pringle's Minstrels 17.

**SUMTER.**—ACADEMY OF MUSIC (Abe Ryttengerg, manager): Bertram and Willard, aided by local talent, produced The Midnight Fly Oct. 30; performance good; business splendid. Joshua Simpkins 1. Alden Benefit in Fabio Romani 4.

#### SOUTH DAKOTA.

**WATERTOWN.**—NEW GRAND OPERA HOUSE (H. J. Mowry, manager): Elsie de Tourney and Edwin Lawrence in Richard III and Cymbeline Oct. 25, 26 to poor business. Ben S. Morris as Richard III and as Iachimo in Cymbeline did splendidly and proved himself an actor of ability. Miss de Tourney as Imogen and Eda Morley as the Queen were well received. George's Minstrels 29; good entertainment to good business. Alf F. Watts and Jack Oliver the comedians, deserve special mention. Woodward Theatre co. 17-29.

#### TENNESSEE.

**NASHVILLE.**—VENDEME (Thomas J. Boyle, manager): The Manhattan Stock co. Oct. 25-30 delighted fair houses, presenting Rosedale, Banker's Daughter, The Celebrated Case, and Mr. Barnes of New York. The Captain of the Nonsuch 1, 2 was presented by a splendid co. including William Bonelli, Rose Stahl, and Helen Remsen, to good houses. My Friend from India 29. The Nancy Banks 25. Captain of the Nonsuch 16, 17.—GRAND OPERA HOUSE (Thomas J. Boyle, manager): Sherman and Morris in Old Dan Tucker 4-6.—NEW MASONIC THEATRE (W. A. Sheetz, business-manager): The Brownies 3, 4. Secret Service 5, 6.—ITEMS: Over 30,000 people visited the Tennessee Centennial Exposition the closing week 25-30. The Woman's Department presented Herman Bellstedt, Jr. the popular leader of the Belistedt and Ballenberg Band, with a handsome gold medal 30. The music furnished by this band was of a high class and pleased everybody.

**KNOXVILLE.**—STATE'S THEATRE (Fritz Staab, manager): McFee's Matrimonial Bureau pleased small houses Oct. 29, 30; performance deserved better patronage. Walker Whiteside in Richelieu captivated a large audience 1. Frederick Paulding and Lelia Walston shared honors with the star. Wilton Lackaye 5. Baldwin-Mcville co. 8-13. Walker Whiteside (return) 15-17, he having canceled these dates in Alabama on account of yellow fever. The Isle of Champagne canceled engagement here for 8, as it was impossible to fill dates further south.

**HOUSTON.**—SWENEY AND COOMBS' OPERA HOUSE (H. Greenwall, lessee; E. Bergman, manager): Punch Robertson in repertoire to fair business Oct. 26-29. Al. G. Field's Minstrels 3. Punch Robertson (return engagement) 5, 6.

**COLUMBIA.**—GRAND OPERA HOUSE (James Y. Helm, manager): Manhattan Stock co. 1 in Mr. Barnes of New York to a small house, but deserved better.

**MEMPHIS.**—GRAND OPERA HOUSE: Eugenia Blair opened October 28, but canceled 29 on account of poor business. Kelly and Mason in Who's Who canceled. Secret Service 4.—LYCEUM: The Marie Bell Opera 29 canceled on account of poor business. Mahara's Colored Minstrels to fair houses 29, 30. No announcements.—ITEMS: The yellow fever epidemic has caused most co. to cancel dates. A 48-hour's rain has been succeeded by cold weather, which has caused every one to feel hopeful. Another week will end the fever epidemic.

**JACKSON.**—PITTIAN OPERA HOUSE (Woerner and Tuckfield, lessors and managers): Francis Hughes' Concert co. delighted a large audience Oct. 27. On account of quarantine Devil's Auction. Eugenia Blair, and Kelly and Mason canceled, but the last named will appear 5. The Captain of the Nonsuch 3.

**CHATTANOOGA.**—NEW OPERA HOUSE (Paul B. Albert, manager): Charles A. Gardner in Karl the Peddler 1 to small house; good performance. Walker Whiteside in Richelieu 2 to fair audience; performance excellent. Veriscope 4-6. Scalchi Concert co. 8. A Southern Romance 9, 10.

**BRISTOL.**—HARLEM OPERA HOUSE (George Mathew, manager): Walker Whiteside in Othello Oct. 28 to a large and enthusiastic audience. The Spoons 1-6; audience pleased.

**PROVIDENCE.**—SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Lost, Strayed or Stolen drew good houses Oct. 29, 30; Harry Allen and Lucas Henderson were warmly received. Harry Clay Blaney, Annie O'Keefe, and Mabel Bouton each created a good impression. Sam'l of Posen 1-7.—NEW GRAND THEATRE (H. F. McGarvie, manager): Lincoln J. Carter's The Heart of Chicago packed the house and turned people away 29-30. Popular prices will prevail at this house as heretofore.—LYCEUM THEATRE (Frank Maltese, manager): Vaudeville (local) 25, 26 to light business.—ITEMS: Lost, Strayed or Stolen was billed for 28-30, but lost the first night owing to severe storms, which prevented the arrival of the scenery. The members of the co. reached here in time to attend The Heart of Chicago 29. Dante, the magician, will give exhibitions 5, 6 at the Salt Lake Theatre. He was known formerly as Eliason, and this is his home.

#### UTAH.

**SALT LAKE CITY.**—SALT LAKE THEATRE (C. S. Burton, manager): Lost, Strayed or Stolen drew good houses Oct. 29, 30; Harry Allen and Lucas Henderson were warmly received. Harry Clay Blaney, Annie O'Keefe, and Mabel Bouton each created a good impression. Sam'l of Posen 1-7.—NEW GRAND THEATRE (H. F. McGarvie, manager): Lincoln J. Carter's The Heart of Chicago packed the house and turned people away 29-30. Popular prices will prevail at this house as heretofore.—LYCEUM THEATRE (Frank Maltese, manager): Vaudeville (local) 25, 26 to light business.—ITEMS: Lost, Strayed or Stolen was billed for 28-30, but lost the first night owing to severe storms, which prevented the arrival of the scenery. The members of the co. reached here in time to attend The Heart of Chicago 29. Dante, the magician, will give exhibitions 5, 6 at the Salt Lake Theatre. He was known formerly as Eliason, and this is his home.

**VERMONT.**—BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Rice's Comedians 14 opened to good business; co. and play not above the average. Andrew Mack, booked for 29, canceled. Vanity Fair 29. S. R. O. Rose Hill Folly co. 29. Washburn's Minstrels 30. A Boy Wanted 4. Ethel Spencer 5. Rentfrow's Pathfinders 4-13.

#### VERMONT.

**WISCONSIN.**—BELL CITY OPERA HOUSE (Herman Proch, manager): The Gay Matinee Girl Oct. 26 drew only fair business; co. and play not above the average. Andrew Mack, booked for 29, canceled.

**GREEN BAY.**—WHEELING OPERA HOUSE (F. Rooster manager): The Heart of Chicago 29. Kismet 15. Willie Collier 18. Mrs. Fiske 23.—GRAND OPERA HOUSE (Charles A. Feinler, manager): Vanity Fair 29-30; very good business. Go-Won-Go-Hawk 3; business fair. Gus Bill's Novelties 11-13. McNulty's Visit 15-17.

**WESTON.**—CAMDEN OPERA HOUSE (S. A. Post, manager): Reid and Abbey's U. T. C. 10. Vitascope 14. White Mahatmas 21, 25.

**CHARLESTON.**—BURLEW OPERA HOUSE (N. S. Burlew, manager): A Boy Wanted 5. Devil's Auction 8. O'Hooligan's Wedding 13. Kismet 19.

#### WASHINGTON.

**SEATTLE.**—THEATRE (Cal Helig, manager): Frawley co. in repertoire Oct. 21-23 to good business; creditable performances. A Trip to Chinatown 25, 26 to good house, but performances hardly satisfactory. In Old Kentucky 29; overflowing house; first production of this play ever seen here. Receipts over \$800.

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large and pleased audience. Blaney's A Boy Wanted 4.

**EAU CLAIRE.**—GRAND OPERA HOUSE (G. F. Burzame, lessee and manager): Ferris Comedians Oct. 25-30 at popular prices to good business. A Boy Wanted to large audience.

**MADISON.**—FULLER OPERA HOUSE (Edward M. Fuller, manager): Charles H. Yale's Twelve Temptations Oct. 29 drew fairly well. The Mysterious Mr. Bugle 4. The Nancy Bunks 6.

**LA CROSSE.**—THEATRE (J. Straslipka, manager): Never Again to fair business Oct. 27. Al G. Field's Negro Minstrels 1 to big business and disappointed audience. The Mysterious Mr. Bugle 5. The Pulse of New York 8.

## CANADA.

**TORONTO.**—GRAND OPERA HOUSE (O. R. Shepard, manager): Miss Francis of Yale Oct. 21 to fair house. Christopher, Jr., with George Backus in the title-role, opened to a light house. James O'Neill 4-6. The Man from Mexico 8-10.—PRINCESS THEATRE (O. B. Sheppard, manager): The attraction presented 1-6 by the Cummings Stock co. is The Arabian Nights, preceded by a farce entitled The Circus of Music. Ralph Cummings and Helen Barton impersonated the difficult roles allotted to them perfectly. Miss Byron's singing in the second act was a feature of the performance and received a triple encore. Business excellent. Our Regiment 8-13.—TORONTO OPERA HOUSE (Ambrose J. Small, manager): A crowded house greeted the Black Patti's Troubadours 1. The performance on the whole does not materially differ from last year's, with the exception of Ernest Hogan, who renders some of his own compositions with good effect. Madame Sissieretta Jones sang admirably. The White Slave 8-12.—MASSEY MUSIC HALL (J. E. Seckling, manager): Dr. Namee 13. Brooke's Chicago Marine Band 15.—ITEM: Just before the rise of the curtain on The Mysterious Mr. Bugle 1 George Backus received a telegram announcing the death of his sister.

**MONTRÉAL.**—ACADEMY OF MUSIC (Sparrow and Jacobs, managers): A hand-hill by Deputy opened to fair business 1; the performance was good and the audience was much pleased. Florence Gerald deserves mention. The Circus Girl 8-13.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): Lillian Kennedy in The Deacon's Daughter opened for a week 1 to good business. The work of both Lillian and Charles Kennedy was good, and seemed to be appreciated. O'Halloran's Silver Wedding 4-13.—

**THEATRE FRANCAIS.** (W. E. Phillips, manager): The stock co. opened in Dr. Bill to good business; performance good, the best work being done by Harrington Reynolds and Walton Townsend. Florence Roberts and Della Clark also did good work.

The vanderbilt hill, headed by Leo Vougas, was entertaining. Doris 8-13.—ITEM: The friends of Harrington Reynolds, who has been ill with appendicitis, were glad to see him again playing the leading role with the stock co.

**WINNIPEG.**—NEW WINNIPEG THEATRE (C. P. Walker, manager): Beach and Bowers' Minstrels Oct. 25, to big box-office first night; performance not satisfactory. Features were George A. Churchill, Lou Knobell and the performing dogs. Flower Queen (local) 25, 26. Verrieng 1, 2. Calhoun Opera co. 34. Katie Putnam 11-13. At Gay Coney Island 15, 16. Pulse of New York 19, 20.—GRAND OPERA HOUSE (Leach and Shepp, managers): Jessie Mills co. 25-30 in the following repertories: Mr. Barnes of New York, Plaintiff's Wife, Shadows of Home, Hand Kirke; same co. 14. In Old Madrid 12, 13.—ITEM: Stayton's Jubilee Singers, Chicago, sang to large and delighted audiences in local church 25, 26; on first-class. E. D. Shaefer, manager of In Old Madrid, is in the city and reports business fifty per cent ahead of last year. The local Operatic Society will produce The Geisha, if rights can be secured. Manager Walker has given free use of New Winnipeg Theatre for prairie fire sufferers' concert.

**CHATRAIL.**—GRAND OPERA HOUSE (W. W. Scam, manager): Lincoln J. Carter's Under the Dome, as given here Oct. 27, surpasses all his former efforts we believe. Harry Langdon, Charles McElhaney, and T. J. Langdon are worthy of special mention. The stage effects were excellent and received many curtain-calls. Crowded house. Black Patti's Troubadours 10. Broder's Chicago Marine Band 20.

**ST. CATHARINES.**—GRAND OPERA HOUSE (T. Laior, manager): Christopher, Jr., delighted small audience Oct. 26. Saturday night here is farce-comedy night and nothing else can draw on that evening. Christopher, Jr., suffered in consequence. They present enjoyed a very high-class entertainment. Miss Francis of Yale pleased a fair audience 2. James O'Neill 12.

**VICTORIA.**—THEATRE (Robert Jamison, manager): The Hermanns Oct. 25, 26; large audiences were well pleased. A Trip to Chinatown 27, 28.

**QUEBEC.**—ACADEMY OF MUSIC (A. Charlebois, manager): Madame Trebelli Concert co. 25, 26; fair business.

**VANCOUVER.**—OPERA HOUSE (Robert Jamison, manager): Corinne Oct. 15, 16; good performance to fair business; Frawley co. 21 in The Wife; good cast; full house. Hermanns co. 22, 23; dance, admirably; house small. A Trip to Chinatown 25, 26.—DUNN'S HALL (Walter Boutin, manager): Vancouver Stock co. with a change of bill each night to packed houses.

**ST. THOMAS.**—DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Under the Dome Oct. 28 to a fair house; entertainment average. Stereoscopic views of the Klondike and lecture by W. T. Cooke by 28, 29 to small house. Christopher, Jr., 1.—NEW GRAND OPERA HOUSE (G. T. Clark, manager): Dark.

**HALIFAX.**—ACADEMY OF MUSIC (H. B. Clarke, manager): Joseph Greene co. in The Silver King. The Westerner, and Lead Me Your Wife, Oct. 25-30; good business and performances; co. commenced second week 1 in A Plain Old Irishman to S. O. G.

**ST. JOHN.**—OPERA HOUSE (A. O. Skinner, manager): Bennett and Moulton co. in The Two Orphans, All the Comforts of Home, The Power of Money, Darkest Russia, McKenna's Flirtation, The Lady of Lyons, Before the Enemy A Wife's Honor, and Fighting for Cuba's Cause, Oct. 25-30 to splendid business. Dan A. Stuart's veriscope of the Cobbett-Fitzsimmons contest opened for a week 1 to a large audience at advanced prices. Pictures good and gave general satisfaction.

**YARMOUTH.**—MUSIC HALL (J. D. Medcalf, lessee): Dark.—ITEM: C. T. Grantham has returned from New York, where he purchased furnishings for his new opera house.

**GUELPH.**—ROYAL OPERA HOUSE (Frank Murphy, manager): Miss Francis of Yale Oct. 27 to good business. Under the Dome 1. Christopher, Jr., 1. Streets of New York 6.

**BRANTFORD.**—STRATFORD'S OPERA HOUSE (James Tuttle, manager): Under the Dome 1; excellent performance to good house. Black Patti's Troubadours 2. J. E. Tool 10. Warren Conlan 11-13.

**ROCKVILLE.**—GRAND OPERA HOUSE (F. I. Ritchie, manager): J. E. Tool in Killarney and The Home to Poor House Oct. 29, 30. Mora Comedy co. 1-6 in repertoire to good business.

**LONDON.**—GRAND OPERA HOUSE (A. E. Root, manager): Under the Dome Oct. 30; small but pleased audience; scenic and mechanical effects good. Warren Conlan in Othello, Merchant of Venice, Fool's Revenge, and Damon and Pythias 1-6; satisfactory performances to light attendance. Mr. Conlan was particularly good, and F. D. Vernon, A. S. Duncan, and Sayra Whiteford also deserve mention. James O'Neill 9. A Guilty Mother 10, 11. The White Slave 12.

**OTTAWA.**—RUSSELL THEATRE (Dr. W. A. Drown, manager): James O'Neill 1, 2 in The Dead Heart, Virginia, and Monte Cristo; excellent performances; supporting on capabili. A Husband by Death 8, 9.—GRAND OPERA HOUSE (Joseph Frank, local manager): The Queen's Jubilee Pictures 1-4 to fair business.—GRANT'S MUSIC HALL (Charles Haystead, manager): Professor Carpenter, hypnotist, 1-6; business good.

**KINGSTON.**—GRAND OPERA HOUSE (A. Lesser, manager): J. E. Tool in Killarney and the Rhine 1, to a fair house; average performance. James O'Neill in The Dead Heart 3 to an overflowing house; excellent performance. House was decorated gaily by the students, who turned out in full force and presented Mr. O'Neill with a large basket of flowers. Side Tracked 4.

**HAMILTON.**—GRAND OPERA HOUSE (F. W. Stair, manager): Buffalo Music Hall Stock co. Oct. 29, 30 gave three good performances, presenting Jim the

Penman and Sweet Lavender to good business; general satisfaction at popular prices. Co. will play a return date later. W. H. Powers in Shannon of the Sixth 1 to fair business; creditable performance. Warren Conlan 4-6. James O'Neill 8. A Guilty Mother 12, 13.

**WOODSTOCK.**—OPERA HOUSE (Warren Totten, manager): Machan Dramatic co. 8-13. The White Slave 15. The Foundling 26.—TOWN HALL: Dean's U. T. C. Oct. 30; indifferent performance to S. R. O.

**BERLIN.**—OPERA HOUSE (George O. Philip, manager): Under the Dome 2 to a fair house; bad weather; weak performance, but good scenic effects. Black Patti's Troubadours 9.

**ZELLEVILLE.**—CARMAN OPERA HOUSE (Charles P. McKay, manager): Killarney and the Rhine 2 to poor business. Side Tracked 3 to a good house and pleased audience. Under the Dome 11. Mora Drama co. 8-10. Brooke's Band 17.

**LINDSAY.**—ACADEMY OF MUSIC (Fred Burk, manager): Side Tracked 1 to S. R. O.; performance and specialties satisfactory. J. E. Tool 5. Under the Dome 8. O'Halloran's Wedding 20.

**TONINGTON.**—OPERA HOUSE (W. Lutz and Co., managers): Veriscope Oct. 29, 30 to fair business. Ethel Tucker assisted by local talent 29.

**STRATFORD.**—OPERA HOUSE (A. Brandenberger, manager): Me and Jack, booked for Oct. 2, did not appear or cancel. J. E. Tool 11. Guy Brothers' Minstrels 12.

## DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

## DRAMATIC COMPANIES.

A BOY WANTED (Eastern): Chas. E. Blaney; W. B. McCullum, mgr.: Rockford, Ill., 9. Peoria 10. Deatur 11. Lincoln 12. Springfield 13.

A BOY WANTED (W. H. Murphy, mgr.): Chillicothe, O., Nov. 9. Lancaster 10. Zanesville 11. Shelby 12. Mansfield 13.

ACME COMEDY (C. S. Ruble, mgr.): Victoria, Tex., Nov. 8-14.

AGNES CARLETON-PHILLIPS (Alphonse Phillips, mgr.): Macon, Ga., 8-13. Kirksville 15. Union 16. Baldwin 16. Albia, Ia., 17. Newton 18. Des Moines 19, 20.

AGNES HERNDON (Audrey Mittenthal, mgr.): Mahoney City, Pa., Nov. 8-13. Williamsport 18-20. Pittston 22-27.

ALCAZAR STOCK (Belasco and Jordan, mgrs.): San Francisco, Calif.—Indefinite.

ALMA CHESTER (Oscar W. Dibble, mgr.): Fitchburg, Mass., Nov. 8-13. Lawrence 15-20. Chelsea 22-27.

ANDREW MACK (Rich and Harris, mgrs.): Pittsburgh, Pa., Nov. 8-12.

ANGEL COMEDIANS: Chillicothe, Mo., Nov. 8-12.

AN IRISH GENTLEMAN: Pittsburgh, Pa., Nov. 8-14.

ANNIE CLARE HANSON (J. H. Shepard, mgr.): Fulton, N. Y., Nov. 8-13.

ARNOLD-WELLS: Charlottesville, Va., Nov. 8-13. Danville 15-20. Salisbury, N. C., 22-27.

ARNOLD-WOLFD: Newark, N. J., Nov. 8-13.

A. S. LIPMAN: Philadelphia, Pa., Nov. 8-13.

AT GAY CONEY ISLAND (Miller and Peel, mgr.): Minneapolis, Minn., Nov. 8-13. Winnipeg, Man., 15-16. Grand Forks, N. D., 17. Fargo 18. Helena, Mont., 20-22.

BAKERSFIELD STOCK (Belasco and Jordan, mgrs.): San Francisco, Calif.—Indefinite.

BAILEY'S BROTHERS: Washington, D. C., Nov. 8-10. Signorelli 10. What Cheer 11. Marengo 12. West Liberty 12. Lipton 12. De Witt 12. Esquoketa 17. Ansley 18.

BEATIE'S BROTHERS: Hartford, Conn., Nov. 10.

GO-WOS-GO-MONTAWE: Louisville, Ky., Nov. 8-13. Cincinnati, O., 15-20. Anderson, Ind., 22. Danville, Ill., 23. Lafontaine, Ind., 24. Frankfort 25. Kokomo 25. Warsaw 25.

GRAHAM EARL: (C. H. Roos, mgr.): Rock Island, Ill., Nov. 7-14. Peoria 15-17.

GRAND THEATRE BIRMINGHAM: Washington, D. C., Nov. 8-10. Lincoln 11. Gardner 12. Lowell 13. Lowell 15-17. Pawtucket, R. I., 18-20. Plymouth, Mass., 22. Bristol, R. I., 21. Newport 24. Fall River, Mass., 25-27.

GIBSON-O'MARA ( Basil McHenry, mgr.): Carrollton, Tenn., Nov. 8-10.

GIFFORD-NAILL (Wm. Morris, mgr.): Columbus, O., Nov. 8-13. indefinite.

GILLIGAN'S BIRDS: Washington, D. C., Nov. 8-10. Signorelli 10. What Cheer 11. Marengo 12. West Liberty 12. Lipton 12. De Witt 12. Esquoketa 17. Ansley 18.

GIRL I LEFT BEHIND ME (Julius Kahn, mgr.): Hartford, Conn., Nov. 10.

GO-WOS-GO-MONTAWE: Louisville, Ky., Nov. 8-13. Cincinnati, O., 15-20. Anderson, Ind., 22. Danville, Ill., 23. Lafontaine, Ind., 24. Frankfort 25. Kokomo 25. Warsaw 25.

GRAHAM EARL: (C. H. Roos, mgr.): Rock Island, Ill., Nov. 7-14. Peoria 15-17.

GRAND THEATRE BIRMINGHAM (David and Keogh, mgrs.): Canton, O., Nov. 8-13. Chicago, Ill., 14-19. So. Chicago 21. Cleveland, O., 22-27.

HEAD AND WHEELBARROW (J. Head, mgr.): Salina, Kan., Nov. 8-13. Hutchinson 15-20. Wichita 22-27.

HEART OF CHICAGO (Southern): Lincoln J. Carter, prop.; F. C. Walton, mgr.: Chattanooga, Tenn., Nov. 8, 9. Paris 10. Greenfield, Ind., 11. Washington 12. Vincennes 13. Henderson, Ky., 16. Owensboro, 17. New Albany, Ind., 18.

BALDWIN-MELVILLE COMEDY: Knoxville, Tenn., Nov. 8-13. Lexington, Ky., 15-20.

BAGGAGE CHECK (Chas. E. Blaney, mgr.): Danville, Ill., Nov. 8-13. Hutchinson 15-20. Wichita 22-27.

AN IRISH GENTLEMAN: Pittsburgh, Pa., Nov. 8-14.

ANNIE CLARE HANSON (J. H. Shepard, mgr.): Fulton, N. Y., Nov. 8-13.

CAPTAIN OF THE NOONSCHE (Ira J. La Motte, mgr.): Nashville, Tenn., Nov. 8, 9. Memphis 10-20. New Orleans, La., 21-27.

CASTLE SQUARE COMEDY (Tony Cummings, mgr.): Boston, Mass., Aug. 9—Indefinite.

CHARLES A. GARDNER: Columbia, S. C., Nov. 8-12.

CHARLES L. STONE: (Johnstone, Stone, & Co., mgr.): Newark, N. J., 15-20. Boston, Mass., 21-27.

CHAS. E. COOLEY: (Edwin S. Tamm, mgr.): Toledo, Ohio, Nov. 8-13. Waco 14. Peoria 15. Dallas 16. Fort Worth 17. San Antonio 18. Austin 19. Dallas 20. Little Rock 21. Memphis 22.

CHAS. E. COOLEY: (Edwin S. Tamm, mgr.): Toledo, Ohio, Nov. 8-13. Waco 14. Peoria 15. Dallas 16. Fort Worth 17. San Antonio 18. Austin 19. Dallas 20. Little Rock 21. Memphis 22.

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**SALT OF POME** (M. B. Curtis; F. A. Parker, mgr.): Damer, Col., Nov. 8-12.

**SANPOOR DODOR**: Hillsboro, N. D., Nov. 3.

**SAWTILLE DRAMATIC** (J. Al. Sawtelle, mgr.): Pawtucket, R. I., Nov. 8-13, Marlboro, Mass., 15-20.

**NEW BEDFORD** 22-27.

**SECRET SERVICE** (No. 1; Chas. Frohman, mgr.): Louisville, Ky., Nov. 8-10.

**SEASIDE STATION** (Ed H. Barnstead, Jr., mgr.): Athol, Mass., Nov. 8-12.

**SECRET SERVICE** (No. 2; Evansville, Ind., Nov. 11.

**SELL, WE FORGIVE HER** (Jacob Litt, mgr.): Baltimore, Md., Nov. 8-13.

**SHANNON COMEDY** (Harry Shannon, mgr.): Watkins, N. Y., Nov. 8-13, Mt. Morris 15-20.

**SHAWNS OF THE SIXTH**: Rochester, N. Y., Nov. 8-10.

**SHANTY TOWN**: Cincinnati, O., Nov. 8-12.

**SHAWMAN COMEDY**: Macom, Ill., Nov. 8-12.

**SHINE ACRES** (William B. Gross, mgr.): Springfield, Mass., Nov. 8, 10, Worcester 11-13, Jersey City, N. J., 15-20, Newark 22-27.

**SHINE ACRES** (William B. Gross, mgr.): Schenectady, N. Y., Nov. 8, Glens Falls 10, Utica 11, Watertown 12, Ogdensburg 13, Oswego 15, Lockport 16, Lyons 17, Rochester 18-20, Corning 22, Ithaca 23, Auburn 24, Syracuse 25, 26, Binghamton 27.

**SIDES TRACKED** (Southern): Rochester, Ind., Nov. 9, Plymouth 10, Three Rivers, Mich., 11, Marshall 12, Albion 13.

**SIDES TRACKED** (Western; Julie Walters, prop.): Portland, Ore., Nov. 7-13.

**SIDEWALKS OF NEW YORK**: Chicago, Ill., Nov. 8-12.

**SIGN OF THE CROSS** (Frohman and Sanger, mgrs.): Baltimore, Md., Nov. 1-13.

**SIL PLUMKARD**: Manchester, La., Nov. 9.

**SOL SMITH EUBEL**: New York city Sept. 20-Nov. 13.

**SOUTHERN ROMANCE** (W. E. Phillips, mgr.): Nashville, Tenn., Nov. 8, 9.

**SOWING THE WIND**: Chicago, Ill., Nov. 7-13, St. Paul, Minn., 14-20, Minneapolis 21-27.

**SPENCER DRAMATIC** (F. E. Spenser, mgr.): Valley Falls, Kan., Nov. 8-12.

**SPRINGTIME DUCHESS** (Frank L. Perley, mgr.): Brooklyn, N. Y., Nov. 8-12, Philadelphia, Pa., 13-20, Washington, D. C., 22-27.

**STAR GAZER** (Joe Ott; Branch O'Brien, mgr.): Chelsea, Mass., Nov. 8, 10, Riverpoint, R. I., 16, Pittsburgh 17, Athol 18, Turners Falls 19, Amherst 20, Springfield 22, Hartford 23, Bristol 24, Middlebury 25.

**THE DAZZLER** (John F. Cosgrove, mgr.): Salt Lake City, Utah, Nov. 8-13, Grand Junction, Col., 15, Aspen 16, Leadville 17, Cripple Creek 18, 19, Victor 20, Pueblo 22-24, Colorado Springs 25-27.

**THE FOUNDLING** (Providence, R. I., Nov. 8-10.

**THE GIBSONS** (Sam Speader, mgr.): Middleport, O., Nov. 7-10, Athens 11-13.

**THE GORMANS** (Mr. Baane from Boston; Charles F. Brown, mgr.): Middlefield, Conn., Nov. 9, Wasterly, R. I., 10, Millford, Mass., 11, Fall River 12, Riverpoint, R. I., 13, Woonsocket, R. I., 14, Tammont, Mass., 15, New Bedford 16, Brockton 19, Hyannis 20.

**THE HEARTHSTONE** (J. D. Smithhead, mgr.): Ballston Spa, N. Y., Nov. 9, Rutland, Vt., 10, Glens Falls, N. Y., 11, Plattsburgh 12, No. Adams, Mass., 13.

**THE INDIAN** (Edw. J. Abram, mgr.): Philadelphia, Pa., Nov. 8-12, Ridgeway 15, Bradford 16, Warren 17, Erie 18, Joliet 19, 20, Minnetonka 21, Kansas City, Mo., 22-27.

**THE LORETTES** (J. D. Hutchinson, mgr.): Boston, Mass., Nov. 8-12, New York city 15-20, Rochester 22-27.

**THE OLD HOMESTEAD** (Thompson and Kilpatrick, mgrs.): New York city Oct. 18-Nov. 20.

**THE SPOONERS** (Edna May, Cecil: B. S. Spangler, mgr.): Pittston, Pa., Nov. 8-12, Pottsville 15-20, Scranton 22-27.

**THOMAS E. SHEA** (Geo. H. Brennan, mgr.): Athol, Mass., Nov. 8-12.

**THREE GUARDS** (Paul Caseneuve): Oklahoma, Okla., Nov. 8, Cedar Rapids 10, 11, Des Moines 12, 13, Boone 15, 16, West Liberty 18, Decorah 19, 20, Albert Lea, Minn., 22, Austin 23, Mankato 24, 27.

**THOMAS W. KEENE** (Chas. B. Hanford, mgr.): Temple, Tex., 9, Houston 11, 12, Galveston 13, Palestine 15, Tyler 16, Waco 17, Ft. Worth 19, 20.

**TIM MURPHY**: Indianapolis, Ind., Nov. 10, 11.

**TOMMY SHEARER** (Earl Burgess, mgr.): Glen, N. Y., Nov. 8-12, Benona, Pa., 15-20, Sunbury 22-27.

**TORRANO** (Northern): Lincoln J. Carter, prop.; J. H. Hunter, mgr.): Auburn, N. Y., Nov. 10, Rochester 11-13, Newark 15, Oswego 16, Fulton 17, Syracuse 18-20, Norwich 22, Hamilton 23, Ft. Plain 24, Glens Falls 25, Mechanicville 26, Saratoga 27.

**TOWN TOPICS** (World, Keller, and Mack): Hartford, Conn., Nov. 8, 9.

**TRIP TO COWTOWN** (Cole and Johnson): William Black, mgr.): Philadelphia, Pa., Nov. 8-11.

**TRUST OF THE TIDE**: Norfolk, Va., Nov. 9, 10, Williamsburg 11, West Point 12, Alexandria 13, Baltimore, Md., 15-20, Hanover, Pa., 22-27.

**TWO LITTLE VAGRANTS** (Edward C. White, mgr.): Providence, R. I., Nov. 8-12, New Britain, Conn., 13, Hartford 17, 18, Norwich 19, 20, Brooklyn, N. Y., 22-26.

**UNCLE TOM'S CABIN** (Davis Bros., mgrs.): Des Moines, Ia., Nov. 9.

**UNCLE TOM'S CABIN** (DeWolf's): Traverse City, Mich., Nov. 9, Cadillac 10.

**UNCLE TOM'S CABIN** (Kelly & Magee, mgrs.): Painesville, O., Nov. 9.

**UNCLE TOM'S CABIN** (Wm. Kibbe, mgr.): Manchester, N. H., Nov. 10, Laconia 11, Franklin Falls 12, Concord 13.

**UNCLE TOM'S CABIN** (Van Amburg's): Independence, Mo., Nov. 9, Leavenworth, Kan., 10, St. Joseph 11, Atchison, Kan., 12.

**UNDER THE DOME** (Lincoln J. Carter, prop.; Martin Golden, mgr.): Peterboro, Conn., 8, Cobourg 10, Belleville 11, Kingston 12, Brockville 13, Montreal 15-20, Ogdensburg, N. Y., 22, Lawrence 23, Watertown 24, Oswego 25, Utica 26.

**UNDER THE POLAR STAR** (Harry Elmer, mgr.): Boston, Mass., Nov. 8-12.

**VAN DYKE AND EATON** (H. Walter Van Dyke, mgr.): Akron, O., Nov. 8-13, Mansfield 15-20.

**VAN OSTER THREE-STAR COMEDY** (Thomas Van Oster, mgr.): Wheeling, W. Va., Nov. 8-14.

**WAITE COMEDY** (Eastern; C. L. Elliott, mgr.): Meriden, Conn., Nov. 8-12, New London 13-19, New Haven 22-27.

**WAITE COMEDY** (Western; D. H. Woods, mgr.): Wilmington, Del., Nov. 8-20, Allentown, Pa., 22-27.

**WALTER WHITNEY** (Mason Mitchell, mgr.): Charleston, S. C., Nov. 9, Savannah, Ga., 10, Jacksonville, Fla., 11, Waycross, Ga., 12, Mason 13, Birmingham, Ala., 15, Selma 16, Montgomery 17, Pensacola, Fla., 18, Mobile, Ala., 19, 20, New Orleans, La., 21-27.

**WARD AND VOLKS** (E. D. Stair, mgr.): Nashville, Tenn., Nov. 11.

**WARD OF FRANCE**: Philadelphia, Pa., Oct. 25-indefinite.

**WAWNER COMEDY** (Ben R. Warner, mgr.): Sioux Falls, S. D., Nov. 8-12.

**WEARNE CONLAN**: Galt, Ont., Nov. 8-10, Brantford 11-12, Guelph 13-17, St. Thomas 18-20.

**W. W. SHARP**: Lorain, O., Nov. 8-12.

**WHAT HAPPENED TO JONES** (J. J. Rosenthal, mgr.): New York city Aug. 30-Nov. 13, Baltimore, Md., 15-20, New York city 22-27.

**WHERE LONDON SLEEPS** (Jas. H. Wallick, mgr.): Boston, Mass., Nov. 8-12.

**WHITE SLAVE** (Campbell Bros., mgrs.): Grand Rapids, Mich., Nov. 8-10, Kalamazoo, 11, Jackson 12, Lansing 13.

**WIDOW JONES**: Milwaukee, Wis., Nov. 8-12.

**WILLIAM H. CRANE** (Joseph Brooks, mgr.): Chicago, Ill., Nov. 8-indefinite.

**WOMAN IN BLACK**: Kansas City, Mo., Nov. 8-13.

**WORLD AGAINST HER** (Agnes Wallace-Villa; Sam B. Villa, mgr.): Middletown, Pa., Nov. 9, Carlisle 10, Mechanicsburg 11, Tyrone 12, Huntingdon 13, Houtzdale 15, Phillipburg 16, Clearfield 17, Curwensville 18, Reynoldsville 19, Punxsutawney 20, W. S. HARRY (John Whitley, mgr.): Hutchinson, Kan., Nov. 8-10, Junction City 11, Manhattan 13, Lawrence 15-17, Topeka 18-20, St. Joseph, Mo., 22-24, Leavenworth, Kan., 25-27.

**OPERA AND EXTRAVAGANZA**. **HELLE OF NEW YORK**: New York city Sept. 27-Nov. 13.

**BENNETT AND MORTON OPERATIC QUADRILLE**: Lynn, Mass., Nov. 8-10, Brooklyn, N. Y., 15-20.

**BOSTONIANS** (Frank L. Perley, mgr.): Pittsburgh, Pa., Nov. 8-12.

**BOSTON LYRIC OPERA**: Chicago, Ill., Oct. 25-indefinite.

**BROOKE CHICAGO MARINE BAND** (Howard Pow, mgr.): Home, N. Y., Nov. 9, Syracuse 10, Lyons 11, Warsaw 12, Canandaigua 13, Rochester 14, St. Catharines, Ont., 15, Peterboro 16, Bellville 17, Toronto 18, London 19, Chatham 20, Detroit, Mich., 21, Toledo, O., 22, Sandusky 23, Cleveland 23.

**BROWNSIES**: Little Rock, Ark., Nov. 9, 10, Hot Springs 11, Paris, Tex., 12, Sherman 13.

**CALICO OPERA**: Fargo, N. D., Nov. 9, Dickinson 10, Miles City, Mont., 11, Billings 12, Livingston 13, Anaconda 15, 16, Butte 17-20.

**CAMILLE D'ARVILLE**: Philadelphia, Pa., Nov. 8-indefinite.

**CARLETON OPERA**: Pittsburgh, Pa., Nov. 8-13.

**CASTLE SQUARE OPERA** (C. M. Southwell, mgr.): Philadelphia, Pa.-indefinite.

**CIRCUS GIRL** (Augustine Daly, mgr.): Montreal, Can., Nov. 8-13.

**COLUMBIA OPERA** (Charles Riggs, mgr.): Houston, Tex., Nov. 8-11, Galveston 12-22.

**DEVIL'S AUCTION** (Char. H. Yale, mgr.): Richmond, Ind., Nov. 8-10, Anderson 10, Marion 17, Muncie 18, Piqua 19, Springfield 20, Cincinnati 21-27.

**DE WOLF HOPPER**: Philadelphia, Pa., Nov. 8-13.

**DIXIE** (Samuel C. Whitelock, mgr.): New York city Oct. 27-Nov. 13.

**DRAMA MAID**: New York city Sept. 27-indefinite.

**EARL HARRY** (John E. Rice, mgr.): Washington, D. C., Nov. 8-12, Harlem 13-27.

**FRANK DANIELS** (Kirk La Shelle, mgr.): New York city Oct. 26-Nov. 12.

**FRONTIER** (Samuel C. Whitelock, mgr.): San Francisco, Cal., Nov. 1-13.

**GIRL FROM PARIS** (No. 1; E. E. Rice, mgr.): Washington, D. C., Nov. 8-12, Harlem 13-27.

**GRIMES AND WEST** (Eastern): Springfield, Ill., Nov. 9, 10, 12, 13, Brooklyn, N. Y., 15-20, Harlem 22-27.

**GRIMES AND WEST** (Western): Springfield, Ill., Nov. 9, 10, 12, 13, Columbus 14, Indianapolis 15, Indianap. 16, Indiana 17.

**GRIFFITH'S MINSTRELS** (A. G. Field, prop.): Shreveport, La., Nov. 10, Texarkana 11.

**GRIFFITH'S MINSTRELS** (A. G. Field, colored): Dixon, Ill., Nov. 9.

**GRIMES AND BOWERS**: Council Bluffs, Ia., Nov. 9.

**GROOM AND BRIDE**: Fremont, Neb., 10, York 11, Grand Island 12.

**CARROLL AND JOHNSON** (John S. Lawrence, mgr.): Tunkhannock, Pa., Nov. 9, 10, Mauch Chunk 10.

**CLOUTIER AND HUBLEY**: Syracuse, O., Nov. 9, 10, Napoleon 11, Hudson 12.

**FIELDS AND HANSON**: Oakland, Ind., Nov. 9.

## THE NEW YORK DRAMATIC MIRROR.

Nov. 13, 1897.

## TELEGRAPHIC NEWS

## CHICAGO.

"Bill" Hall's Bulletin from the Windy City  
—Attractions for the Week.

(Special to *The Mirror*.)

CHICAGO, Nov. 8.

For the first time since they separated, years ago, Robson and Crane are playing together here, at rival theatres. Heretofore they have studiously avoided one another "on the road," but Crane is now at Hooley's, where he figured in the stock when it was dear old "Uncle Dick's" pride, "the parlor home of comedy," and Robson is at McVicker's, where the two first made fame as joint stars in Len Grover's Our Boarding House. Mr. Crane opened to-night in Eugene Presbury's new comedy, A Virginian Courtship, and was welcomed by a large and fashionable audience. Play and company scored a big hit. Later in the engagement we will see A Fool of Fortune for the first time here.

Mr. Robson got in one night ahead of Comedian Crane, opening at McVicker's last evening with a revival of The Henrietta. The star appeared as Bertie the Lamb and Mrs. Robson was in her old part as the Widow Optique. The Jackins will no doubt be seen before Mr. Robson leaves. Last night's house was large.

William Ginette in Secret Service closed six wonderful weeks at Hooley's Saturday night, the last week being the largest, in spite of the counter attraction of the horse show. And at the same time Joseph Holland wound up two excellent weeks at McVicker's in Chums and The Mysterious Mr. Bagin.

Clarence Fleming, of Christopher, Jr., passed through the city Saturday. James E. Nelson left here to join the company in Port Huron last Thursday.

Madame Modjeska had a great welcome on her return to the stage at the Grand Opera House last week, and gave evidence of the same old power as Mary Stuart and Magda. Mr. Haworth is giving her fine support. Adrienne Lebourre and Camille will be given this week, together with Magda and Mary Stuart.

I met Charlie Simley here last week and asked him who he was with. "With Davis and Keogh," he replied—"Fallen among Thieves." I thought that an odd remark for an actor to make about his managers, until I learned that it was the title of the play, in order to get a little "atmosphere," I suppose, Barney Reynolds and Harry Gleeson, of the same company, visited the police court the other day. Two of the pickpockets in my audience took Barney's watch and Gleeson's scarpin. I do not expect to book them again this season.

The Cat and the Churn closed at the Schiller Saturday night and will be taken to Cincinnati. It is a great little play and one that makes you dream of "hop-junks" and high-binders. Last week the reorganized stock company went on in The New Santa. Joe Grinner and Phoebe Davies have the leading roles. It will be followed by Lottie Blair Parker's new play, with a strong special cast. George A. Fair is now the manager of the Schiller. W. A. Brady will merely book the house. Nature is the holiday attraction.

Ednaugh Wood, a bright Chicago girl, is in the cast of The New Santa.

The new soubrette, Cossio y Camerino, from Cuba, played here one night last week, on a percentage, and quit loser, while Cuba's cause, the beneficiary, dropped a few checks.

Julia Stuart and no idea of continuing with the Schiller stock company. She simply went on in Sunset last week and will go on tour soon, in repertoire, having excellent time booked.

Manager L. L. Sharpe, of McVicker's, celebrated his sixtieth birthday Saturday, his fortieth anniversary at the theatre falling on the same day. He was in his memory many a tale of the old-timers who have made the house famous.

Julia Marlowe closed the most successful engagement she has ever had here on Saturday night at the Columbia. Her last week was devoted to repertoire, and Thursday afternoon she gave a professional matinee of For Bonnie Prince Charlie. Ginette, Miller, Holland, Modjeska and all the player folk were there. On Wednesday afternoon Miss Marlowe gave a reception to two hundred ladies in the foyer of the theatre.

Any Leslie, of the Evening News, has just returned from New York and reports the usual great time. Amy, John T. Kelly, and Chicago's County Democracy were ready responsible for the Tammany victory, I hear.

Lodestar took charge of The Whirl of the Town last week and brought it here last night to the Columbia.

D. S. Graves and Company will reopen the Northside Imperial next week, Louis L. Epstein being the manager and Cyrene the star.

The stock company at Hopkins' Theatre is reviving Mixed Pickles this week, while over at the Lyceum, Horace Vinton's stock organization is giving East Lynne. At the latter house the matinee prices are now 5, 10 and 15 cents. Imagine East Lynne for a nickel! Regards to Ada Grey; Jane Coombs please write.

Sowing the Wind opened yesterday over at the Lincoln Theatre, with Elizabeth Fullaway in the leading role, and Falstaff Among Thieves had two great big houses at the Academy of Music.

Jessie Mae Hall is the current attraction at the Bijou, with A Barrel of Money—a handy article in these times.

Manager Barry has another high dive and tank at the Alhambra this week in The Side Walks of New York.

Manager Henderson has caught on at the start at the Great Northern, the Boston Lyric Opera company playing there to standing room only several times last week. This week Faust is the bill. J. K. Murray, W. H. Clark, Clara Lane, and Ed. Temple are the principals.

Speaking of opera companies calls to mind a postal card I received last week from John W. Vogel, manager of Darkest America. It was sent to him by the manager of the opera house in Owego, N. Y., and its star line read as follows: "N. B.—Opera companies play here to S. R. O. We have not had one in eight years."

Madame Nordica is the soloist at the Thomas concert this week at the Auditorium.

A long letter came from Charlie Hickman last week from Liverpool. He has had a great trip, and sailed last Saturday for Broadway, and the Lamb's and Players'. As the basis for a "souvenir menu" he sends me Miss Lettice Fairfax, with a picture of the lady. Lettice is dressed as English actresses usually are—bodily. I hope Ethel Barrymore will give them points of attire while she's over there.

John Ramsone writes me from West Baden where he is learning songs written by Paul Dresser, who is there with him.

The Prince of Wales and I celebrate again together to-morrow, as Nov. 9 is my thirty-eighth birthday and Albert Edward's ninth.

Harry Ward, the minstrel, sends me a copy

of a sign he saw over a saloon in Breckenridge, Minn. It reads like this: "The Shamrock—John Blatz, Proprietor." You can't beat those German men.

"BILL" HALL.

BOSTON.

Mrs. Fiske's Triumph in Tess—The Theatres this Week—Hub Happenings.

(Special to *The Mirror*.)

BOSTON, Nov. 8.

There is no question about what has been the greatest artistic success that Boston has seen this season, for the crowded houses at the Tremont are a worthy tribute to the superb work of Mrs. Fiske in Tess of the D'Urbervilles. We had waited with pleasant anticipation for it, and the result was the most delightful production that Boston theatregoers will see for a long time.

I cannot help giving some of the tributes from the local press to show the impression made by Mrs. Fiske. "It was a triumph," remarks the Transcript, which has given two articles, each a column and a half long, for the consideration of star and play in the course of the week. This is the view of the Herald: "This play has placed Mrs. Fiske where the big public may realize at last that the American stage can produce a player of talent and originality." The Globe's verdict is: "Mrs. Fiske's triumph was complete. It is a performance of infinite pathos and tragic intensity. There is no one like her on the American stage." Says the Post: "Mrs. Fiske is fully entitled to the eulogistic praise she has received elsewhere." In its headlines the Advertiser ordinarily mentions only play or theatre, but after the opening performance it headed its dramatic department with these words: "Great success of Mrs. Fiske in Tess of the D'Urbervilles." It will be a long time before the Boston stage will see such a demonstration as that following the great scene in the fourth act. The audience had listened with breathless interest, and upon the conclusion burst into a storm of applause. Again and again the curtain had to be raised in order that Mrs. Fiske might respond to the calls. The play has pleased all, but the star has pleased still more, and the engagement will conclude this week to crowded houses. The supporting company is admirable. Frederic de Belleville and Forrest Robinson are superb as the leading men, and Mary Shaw, one now in the character of Marion. The piece has been splendidly staged, and there is not a weak characterization in the entire production.

At the Hollis Street to-night Under the R. d. Robe was presented. Some changes have been made in the cast since the original New York production.

As a result of circumstances A Ward of France came to the Boston to-night, several months in advance of the time originally scheduled.

Kirk Le Shelle's comic opera company in The Wizard of the Nile opened an engagement at the Grand Opera House to-night, with many of the original singers in the cast. It beats all what tremendous success is sure to come to an organization playing the Grand Opera House at popular prices, after having been here at higher rates at a down town house. This season has been a perfect Klondike for some of these attractions, and The Wizard will probably prove another. The chief newcomers are Fred Frear and Marie Millard.

Captain Swift is the production of the week at the Castle Square and The Fatal Card is to follow. What I have said about combinations at the Grand Opera House applies with equal force to plays at the Castle Square. The stock company, at popular prices, will pack the house twice a day, while a combination in the piece would give inferior performances at higher prices at some other theatre. The season-ticket buyers are increasing in numbers, and there is a regularity in the audience which can be found nowhere else. In Charles Mackay the matinee girls have a new idol, and they are as loyal to him as they were to Jack Mason and Edgar Davenport in the old days of the Museum stock. His clever work deserves the idolatry.

When London sleeps is the attraction of the week at the Columbia—a new house for this play. It was in Boston twice last season, and played to more money than probably any melodrama tried in the city, and, judging by the big house at the Columbia to-night, that success will be repeated this year.

Never Again is at the Museum for a limited run.

Under the Polar Star at the Bowdoin Square this week has had as famous advance men as any play. First came Peary, and then followed Nansen, the latter making by far the bigger hit of the two, and drawing the largest audience ever gathered in Music Hall for a lecture. With such a boom in polarities, it would be surprising if the spectacular melodrama did not make a big hit at the popular prices now prevailing.

The Girl from Paris is going to have a third-Yale night at the Park this week, and will be in preparation for the fifth performance, but these are unnecessary, as the piece is packing the theatre on its own merits and will run for weeks without loss of popularity.

The Boy Scout is the dramatic attraction at the Grand.

The Banda Rossa is to be in Boston all this week, giving concerts in Music Hall. The organization made a street parade through the city to day and was reviewed at the City Hall and State House.

Mary Hobson is receiving special attention from the medical fraternity of Boston, owing to the great reputation of her husband in surgical clinics in New York.

Mary Shaw has accepted an invitation to read a paper before the Playgoers' Club at its meeting to-morrow. The meeting will be made a reception in her honor.

Joseph Humphreys has been in Boston during the past week.

De Wolf Hopper will play a return engagement at the Tremont in the spring, giving El Capitan, with the assistance of Sonora's Band.

John H. Schoeffel has returned to Boston from the meeting of the directors of the Abbey, Schoeffel and Gray corporation. Here's hoping that he may long remain in control of the Tremont.

The title of Fanny Davenport's play, A Soldier of France, was found to have been copyrighted previously and as a result a new name was necessary. Out of hundreds selected The Saint and the Fool was considered the most appropriate.

John and Marion Mandel Mason seem to have renewed their old-time success on the New England circuit. I hear splendid reports of the hit made by the revival of French Fritz.

Tony Cummings has secured a number of copyright plays which the Castle Square stock company will produce in quick succession.

W. A. Brady is to have a cake walk in Music Hall 17.

Mrs. Ben Stern has made many strong friends in this city during her stay here with her husband, who is Fanny Davenport's manager.

Helen Guest has been making a brief visit to

her parents in this city, but has returned to New York to resume professional work.

Ralph Edmunds has been engaged to go in advance of Fanny Davenport.

The city finds itself in a pretty pickle in regard to the bill boards along the South Burial Ground. There are kicks about them, but it seems that years ago the city sold a strip of land along the edge and that it has no authority now over the land.

Henry E. Dixey's creditors will have their next meeting on Jan. 7. No schedule was filed or claims proved at the first meeting. W. S. Jewell has been appointed assignee.

The Walking Delegate will start out again under the management of Alexander Comstock and Charles E. Cook, the librettist. It is being rehearsed at the Tremont.

Juliette Gordon (Mrs. F. E. Pond) has sailed for Europe and will remain in London for a few weeks, afterward visiting Paris and the Continent. She will return to Boston probably soon after the holidays.

Alice Nittono has thoroughly recovered from the operation for appendicitis, which was performed at the Homopathic Hospital in this city, and has left to rejoin the Bostonians.

Lydia Eustis, daughter of the former Ambassador to France, made her debut in concert Thursday afternoon at Steinert Hall before a small audience. She was assisted by T. Adamski and others.

JAY GENTON.

PHILADELPHIA.

The Condition of Business—This Week's Bills—A New Theatre—Gossip.

(Special to *The Mirror*.)

PHILADELPHIA, Nov. 8.

Business at the high-priced theatres here is at a very low ebb, and except the run of The Girl from Paris the season thus far is a great disappointment to both combinations and managers. The popular priced houses have been reaping a harvest and playing to their capacities, as is proved by the business last week, when the Castle Square Opera company, Gilmore's Auditorium, the Bijou, Forepaugh's, the Girard Avenue, and the Trocadero attracted the masses, while the \$1.50 houses are looking on with amazement. The truth is prosperity has not struck this town as yet and it will take an extraordinary attraction this season to do its usual business here.

The production of Lohengrin, by the Castle Square Opera company, at the Grand Opera House, was the most important and meritorious of the many operas that this organization ever attempted, and scored a grand success, being honored by crowded houses and curtain-calls nightly. To-night there is a complete change with double bill, The Daughter of the Regiment, with Yvonne de Treville, and Pagliacci, with Albert Guilla, who are added to the already large list of noted favorites. For week of Nov. 15, The Barber of Seville, with Signor Del Puente, and Trial by Jury.

The Broad Street Theatre has the Lyceum Theatre company with three changes of repertoire for second and last week. The First Born, aided by Lottie Codina, will be the attraction on Nov. 15 for two weeks.

One Round of Pleasure is at the Chestnut Street Theatre.

Do Wolf Hopper, with El Capitan, opened to-night for two weeks at the Chestnut Street Opera House. The Sign of the Cross follows Nov. 22. Richard Mansfield Nov. 23.

Margaret Mather, under the direction of B. A. Whitney, opened to-night at the Park Theatre for one week's stay, with her gorgeous scenic production of Cymbeline, the same as on its original presentation, with a company of noted players—Mark Price, Harrison J. Wolfe, Benjamin Ringgold, Eugene Everly, Lynn Pratt, William McVay, Conrad Catzen, J. Wilson Dwyer, William Touhy, Dorothy L. Hota, Mary Bryer, Catherine Murray, Elsie Sterken, and Genevieve Alexandria. Miss Mather has hosts of friends in this city, and to judge from the reception this evening, the engagement will, as it deserves, be large and profitable. Francis Wilson, with Half a King, follows Nov. 15, for two weeks, during which time he will own the town to the detriment of all the high-priced theatres.

Peg Woffington, dished up for comic opera purposes, with a company headed by Camille D'Arville, after lying idle in this city last week, opened to-night at the Walnut Street Theatre.

Girard Avenue Theatre, with a constant change of standard plays, is making a good record and large patronage. This week The Masked Ball is the bill, with Edward M. Bell, Valerie Berger, Emma Madlener, Frank S. Hatch, Edwin Middleton, George Barbier, Miss Santje, and Adele Craig in the cast. They gave a successful rendition to the delight of the steady patrons. For coming week, June, with Amy Lee in title-role.

Robert Watt, formerly manager of the Standard Theatre and well known as a writer of sketches, has opened a theatrical exchange in this city. It is the headquarters of many professionals.

The dialect play of Gus Heeps, Yon Yonson by permission of Jacob Litt, is enacted this week by the stock organization of Forepaugh's, with the original scenery, a prominent feature being the rescue on the realistic log jam. George Larock gives a notable delineation of the Swede Carrie Madlener, and in fact the entire company, win applause and golden opinions for their good work. Two performances are given daily, and business is deservedly large. For coming week, Little Lord Fauntleroy.

Eight Bells, with the famous Brothers Byrne, is at the National Theatre, opening to-night to a large house. Many novelties have been added since last season. The specialties of Griffin and McEvoy, the Coulson Sisters, dancers, are entertaining. It is a bright, clean and interesting show, and sure of large receipts. Down in Dixie Nov. 15. Marie Wainwright 22. George W. Monroe 29.

A. S. Lipman in The Indian is at the People's this week.

John and Emma Ray, with their great card, A Hot Old Time, turned away people at every performance last week at Gilmore's Auditorium. Edgar Soden and the Rays have a winner, and are in daily receipt of letters from prominent managers asking for time.

Donnelly and Girard with the Geasers come to the Auditorium week of Nov. 29.

Dumont's Minstrels at the Eleventh Street Opera House have a good programme for this week, giving a bright and laughable entertainment. Grover Cleveland's Baby Boy is a new feature.

Edith Mason, of the Castle Square Opera company, after having been out of the cast for a week on account of sickness, reappeared at the Saturday matinee, singing Elsa in Lohengrin with brilliancy and great dramatic force.

The Land of the Living is announced for week of Nov. 15 at the Standard Theatre. Dramatic attractions are doing a better business than vaudeville in this section of the city.

The annual benefit of Philadelphia Lodge No.

3. Theatrical Mechanics' Association, will take place on the afternoon of Dec. 3 at the Walnut Street Theatre.

Seale's Municipal Band are making a success with their Thursday afternoon concerts at the Grand Opera House. Twenty-five cents is the charge for any seat in this immense but very comfortable house.

The Academy of Music is receiving many decorative and electric improvements for the opening of the season of grand opera by the Danzsch and Ellis company, which will take place Nov. 29. The foreign artists are arriving daily and rehearsals are in order. The subscription list is much larger than last year, and a new interest has been awakened in this enterprise, which guarantees its pecuniary success. To judge from the roster of the large company engaged every opera will be rendered in a manner to command attention and give pleasure to their many friends and patrons.

The Boston Symphony

vance agent of Herbert Kelsoy and Eddie Shannon.  
The biograph, with constant change of views, continues at Willard Hall to excellent attendance.  
JOHN T. WARDE.

## CINCINNATI.

Attractions for the Week—A Change of Headquarters—Notes.

(Special to The Mirror.)

CINCINNATI, Nov. 8.

Jack and the Beanstalk began an engagement at the Grand Sunday night. Next week Primrose and West's Minstrels will make their annual visit.

Max Anderson has secured The Cat and the Cherub for the current attraction at the Walnut, where it opened for the week yesterday afternoon. The company was well balanced, and gave a charming presentation.

The bill at the Pike is made up almost exclusively of comedy acts, and contains the names of Masons and Minstrels, Charles Wayne, Smith and Campbell, Lillian Western, the Daly Sisters, Caroline Hall, and the Adelphi Trio. The house was well filled for both performances yesterday.

Shantytown, written by Opie Read, is the name of the play produced at Henck's this week. Tom Nawn is the star. The many who have seen him in sketches are glad to see him at last in a more pretentious effort. There is an excellent local company.

John A. Stevens' melodrama, *Wife for Wife*, is at the Star, where it opened Sunday afternoon. The company is equal to the play, and, with attractive scenery, give an excellent representation.

Mahara's Minstrels are at the Fountain Square. There are about fifty in the company. Victor Herbert and his celebrated Twenty-second Regiment Band gave two inspiring concerts at Music Hall yesterday, which were well attended by enthusiastic audiences.

With the close of its engagement at Pike Saturday the Bellstedt-Ballenberg Band ceased to become a Cincinnati organization. Tempting offers from New York could not be refused, so in 1898 the headquarters of the band will be moved to New York city, and it will be from there that the organization will make its annual tours throughout the country. Both Mr. Bellstedt and Mr. Ballenberg will continue to make their homes in Cincinnati, however.

Colonel Robert G. Ingerson will lecture at the Grand next Sunday afternoon. His tour this year will be under the management of Rainforth and Havlin.

WILLIAM SAMPSON.

## BALTIMORE.

Chauncey Olcott at Ford's—The Butterflies by the Stock Company—Other Bills.

(Special to The Mirror.)

BALTIMORE, Nov. 8.

Chauncey Olcott's sweet singing was enjoyed by a large audience at Ford's last night. Sweet Inniscarra is a pleasing play of the Irish comedy type, and Manager Pitton has surrounded Mr. Olcott with an efficient company. What Happened to Jones we are to learn next week.

Shall We Forgive Her, with Marie Wainwright as leading lady, was a drawing card at the Holliday Street to-night. It is much better than the average melodrama, and the company misses none of its strong points. The Byrons will follow.

The Sign of the Cross opened at the Academy to-night and will be followed next week by The Girl from Paris.

Manager Albaugh's Lyceum stock company produced The Butterflies to-night in its usual creditable manner. Adele Block, Leonora Bradley, William Harcourt, Percy Winter, and the rest of the company acquitted themselves admirably. Castes will be next week's bill.

McSorley's Twins, a jumble of bright specialties, is at the Auditorium this week. Mark Murphy and John T. Tierney head the excellent company.

The Boston Symphony Orchestra will give a concert at Music Hall on Wednesday.

HAROLD RUTLEDGE.

## CHARLES COGHAN'S TOUR.

Charles Coghlan will begin his starring tour in Washington, D. C., at the Columbia Theatre, on Nov. 22. He will appear in a romantic play of the period of George III., adapted by him self from Dumas' Kean, bearing the title of The Royal Box, the principal situation of the piece being centered around the box of the Theatre Royal, Drury Lane, occupied by the royal family. Mr. Coghlan's work, both as an artist and as a playwright, has received the highest praise in this country and in England. His venture will be regarded with great interest by the theatregoing public. His supporting company contains the names of many well-known artists, prominent among them being Grace Filkins, Louise Thordryde Boucicault, Luis Klein, Gertrude Coghlan, Edward J. Ratcliffe, Albert Bruning, Charles Stanley, Claude Brooke, Walter Craven, Guy Nichols, Frank Sheridan, Taylor Granville, and Charles Plunkett. The tour will be under the direction of The Lister company.

## MEETING OF OPERA PROMOTERS.

A meeting of the Abbey, Schoeffel and Grau Opera company was held at the Metropolitan Opera House last Wednesday to consider the proposition of a Boston syndicate for the purchase of the Tremont Theatre in that city. The matter was referred to a committee. A meeting of the Maurice Grau Opera company was held also to hear plans for next season, Mr. Grau announcing the engagement of Ernest Van Dyck, the famous tenor of Vienna. Mr. Grau probably will sail this week for Europe.

## A NARROW ESCAPE.

Mrs. Lester W. Murray, wife of the advance agent of the Devil's Auction company, had an almost miraculous escape from probably instant death at Charleston, W. Va., Nov. 2. A cab in which they were driving was struck by a train and cut in half. Mrs. Murray was thrown forward and not hit, but sustained severe bruises which have confined her to her bed. She will have recovered completely in a few days.

## FOR HOEY'S WIDOW AND HIS MOTHER.

Local managers have arranged for a benefit performance to be given at the Herald Square Theatre on Dec. 9 in aid of the widow and the mother of the late William F. Hoey. A splendid bill is promised, and the house no doubt will be crowded by the many who cherish cordial memories of generous, great-hearted "Old Hoey."

*Johnstone (Pn.) Opera House, 18 Johnstone's last Theatre. Good time open. Times reasonable. F.*

## E. S. WILLARD IN NEW ROLES.

E. S. Willard appeared last evening at the Montauk Theatre, Brooklyn, as Tom Pinch, in a dramatization of certain episodes from "Martin Chuzzlewit."

As dramatic contrast to the simple and gentle Tom Pinch, Mr. Willard appeared also in the character of Citizen Sangfroid in A Domestic Revolution, a one-act play formed upon one of Dumas' books, and also known under the title of Delicate Ground. Mr. Willard will appear on Friday evening for the first time as David Garrick.

While in England last summer Mr. Willard purchased the rights to All for Her, by Herman Melville and the late Fulgrave Simpson. It was his intention to have given an elaborate production of this during his stay in New York, but scenic artists and costumers had so many orders to execute that this was found impracticable. It is likely, however, that he may be seen in this play before the end of his present American tour.

## THE ACTORS' ORDER.

The Actors' Order of Friendship held its semi-annual meeting last Sunday afternoon at the club house, 166 West Forty-seventh Street. The president, Louis Aldrich, who was in the chair, told a Minion man yesterday that Joseph Jefferson had added one hundred and fifty volumes of excellent English literature to his previous donations to the library of the lodge, and that a pen and ink sketch by Thomas Nast, called "Booth and the Players," had also been donated. Mr. Aldrich turned over to the lodge a rare play bill of 1811. It is said that the receipts from dues paid at this meeting were the largest receipts from that source of any one day in the history of the lodge, the attendance of members being unusually large.

## MATTERS OF FACT.

The present tour of Straight from the Heart is under proprietorship of M. E. Gill, Harry St. Omond, manager. W. B. Edminster is not connected with the enterprise.

Dolly, the hypnotist, reports good business in the six States through which he has traveled since the opening of his season.

Miss Standish, wife of the late Harry Standish, has opened a manicure parlor at 54 West Eighteenth Street, and would like the patronage of all professional friends.

Nov. 6 witnessed the opening of the new opera house at Athens, Ohio, by Elihu E. Spencer, in Other Athens is an up-to-date city, possessing all modern conveniences, and, being the centre of three railway systems, gives the management ample opportunity for securing first-class attractions. The new opera house is of modern design, equipped with electricity and gas, entire new scenery water and sewerage connection, and with seating capacity double that of the old house. Miller and McCull, the managers, have been very successful so far in their bookings, having secured some of the finest one-night attractions on the road.

Samford Dodge will present Othello under the auspices of the local lodge of Knights of Pythias, at Larimore, N. D., Nov. 10.

Florence Gerald has joined the A Husband by Deputy company and is receiving good notices for her work from the Canadian press.

Edwin C. Barry, who was to have managed the property of the late Carrie Turner, is prepared to negotiate with a first-class star to produce the play written for her by Clyde Fitch, entitled A Marriage Game. One thousand dollars has already been paid the author as advance royalties. His address is American Theatrical Exchange.

The Inside Track was presented at the Bijou Theatre, Chicago, recently by the Graham and Earle company, under the management of Charles H. Roseman, to excellent business. The company are booked in Western cities until May, when they will present Dixie Land in Chicago for the two closing weeks.

May Noble is open to offers for leading heavy and light comedy roles. She appeared for two and a half years in stock in San Francisco, and the past season has done creditable work on the road.

A first-class attraction is wanted by Manager Charles S. Hubbard at the Opera House, Ogdensburg, N. Y., for Thanksgiving Day.

The Payton Comedy company, of which Isaac Payton is the manager, has been testing the capacity of the theatres in West Central States, where they have presented repertoire at popular prices. The company comprises twenty-two persons, including a number of versatile vaudeville performers with meritorious specialities. Mr. Payton still has a few weeks open for the best of popular-priced houses.

George Buckler will manage Eleanor Newton's tour in a repertoire of accepted successes. He is now filling time and engaging people. His address is Anacostia, D. C.

Clinton, Mass., will have a new theatre. It is being built and will be ready for opening about the middle of December. A strong opening attraction is wanted, also good companies for the balance of the season.

A short sketch for comedian and contralto is wanted by "Mac," care of the Rushville (Ind.) Opera House.

Desirable holiday time. Thanksgiving and Christmas are open at Johnstown, and Altoona, Pa., respectively. Manager I. C. Minster will book first-class attractions only.

The tour of the Wolves of New York was abruptly terminated by the fire at Cohoes, N. Y., recently. The company will start out again Thanksgiving week, and will be an entirely new production. The scenery is now being painted by George Heineman, and a stronger company has already been secured. There are still a few parts open to good people, who should apply to George D. London, 235 Schermerhorn Street, Brooklyn.

A good one-night stand between Paducah, Ky., and Memphis, Tenn., is Dyersburg, Tenn., with a population of 8,000 to draw from. It is an elegantly equipped house, and plays but one attraction a week. R. L. Palmer is the manager.

McIlvane Stewart, the popular baritone, until recently with the Castle Square Opera company, is open to offers for the balance of the season. He may be addressed care this office.

The newly rewritten, revised, and up to date version of The Star Gazer, in which Joseph Ott is appearing, has proved remarkably successful. Everywhere Mr. Ott and his company are greeted with praise. The company is now playing the Eastern territory, but after Christmas they will start toward the Pacific Coast for a comprehensive tour of the West. Branch O'Brien is in advance and booking the time.

Spuller and Johnson are booking good attractions for the Armstrong Opera House, Johnstown, Pa., which is an excellent one-nighter.

The Bubb Comedy company, carrying their own hand and orchestra, is composed of forty people, and present a repertoire of familiar plays. They carry their own scenery and effects, and have special printing. George Bubb, with headquarters at the Lycoming Opera House, Williamsport, Pa., is the manager.

Herbert Dillen, musical director and composer, for the past four seasons with Murray and Mack in Finnigan's Bull, and Finnigan's Courtship, is at liberty, and may be addressed care of this office.

"Comedietta," care this office, wishes an ingenue to play in comedietta, one capable of playing piano preferred.

Sydney Blair is at liberty for heavies and characters, and makes a specialty of French dialect roles. Her address is Klondyke Hotel, Boston, Mass.

C. A. Burt, who has represented many well-known attractions, always giving the best of satisfaction, has not closed for the balance of the season. Com-

ing soon.

Johnstone (Pn.) Opera House, 18 Johnstone's last Theatre. Good time open. Times reasonable. F.

## THE NATIONAL PRINTING CO.

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The undersigned, late of the Metropolitan Job Print, with his associates has established a Modern Theatrical Printing Office at

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PH. DILLON,

Late of the Metropolitan Job Print

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To Managers, Agents, and the General Public:

## KOSTER AND BIAL

In connection with a company appearing in GAYEST MANHATTAN is entirely unauthorized. KOSTER, BIAL AND CO. are in no way connected with this enterprise.

Managers of theatres using the name of KOSTER AND BIAL in connection with this or any other company, will be prosecuted to the fullest extent of the law.

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WHOLLY NEW SCENERY BY HEINERIAN.

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COMPANY STRONGER THAN EVER.

EVERYTHING ENTIRELY NEW.

SEASON RESUMES THANKSGIVING WEEK.

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ANDREW DOANE, Business Manager.

communications addressed in care of THE MIRROR will reach him.

William Hepner, the well-known theatrical wigmaker, so many years established in Chicago, has started in business in this city with offices in the Broadway Theatre Building.

Chris Bruno, the singing and dancing comedian, has left the Murray and Mack company, not wishing to accept a cut in his salary. He may be addressed care this office.

Addison Pitt, who has been playing in the stock company at Salt Lake City, is at liberty, having returned to New York owing to the closing of that organization. The people had to pay their fare home. The manager of the house refused to allow the company to use the theatre for a benefit performance.

A strong attraction can secure immediate open time, including Thanksgiving, at the Empire Theatre, Holyoke, Mass.

Frank Hayden, for many seasons the stage-manager of the Corinne-Kimball Opera company, and more recently with Merry World, and Jessie Bonehill, is at liberty for singing or acting roles. He also designed the costumes for the Corinne productions.

Thomas G. Leath, manager of the Academy of Music, Richmond, Va., telegraphed last night to THE MIRROR: "We sold standing room at 7:30 to night for the Lees, and hundreds were turned away."

## DATES AHEAD.

[Received too late for classification.]

UNCLE TOM'S CABIN (Al. W. Martin, mgr.): Williamsport, Pa., Nov. 11. Muncie 13. Mahanoy City 15.

JONAH'S SIMPLING: Bristol, Tenn., Nov. 9. Greenville 11.

CURTIS' COMEDY: Monett, Mo., Nov. 13. Paducah 15-20. Joplin, Mo., 22-25.

ULLIN ALBRIGHT: 649 Bernard, mgr.: Springfield, Mass., Nov. 11-13. Northampton 15-20. Holyoke 22-27.

LORNE BURLEIGH: Billy Lester, mgr.: Delaware, O., Nov. 18-21. Circleville 18-21. Tiffin 22-25. Akron 25-27.

BROADWAY GIRL: Henderson, Ky., Nov. 9. Evansville, Ind., 10. Mt. Vernon 11. Princeton 12. Washington 13. Paris, Ky., 15. Mattoon, Ill., 16. Champlain 17. Lincoln 18. Springfield 19. Decatur 20.

WILSON THEATRE: Beaver Falls, Pa., Nov. 9-13. New Castle 14-20.

POLK AND MILLER: Cairo, Ill., Nov. 9. Hot Springs, Ark., 10. Pine Bluff 11. Camden 12. Ft. Smith 13. Paris, Tex., 14. Sherman 15. Texarkana 16. Shreveport, La., 17.

KATE BOONEY: No. Adams, Mass., Nov. 9. Pittsfield 11-12

# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession  
1432 BROADWAY, COR. FORTIETH STREETHARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

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Twenty-five cents on a single line. Quarter-page, \$20;  
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Professional cards, \$1 a line for three months.  
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NEW YORK, - - - NOVEMBER 13, 1897

Largest Dramatic Circulation in the World

## CURRENT AMUSEMENTS.

BROADWAY.—THE IDOL'S EYE.  
DALY'S.—THE GHOST, 8:30 p.m.  
FIFTH AVENUE.—THE DEVIL'S DISCIPLE.  
FOURTEENTH STREET.—CUSHENDALL, 61.  
GRAND OPERA HOUSE—MCNAUL'S ROW OF PLATES.  
HERALD SQUARE.—THE FRENCH MAID.  
NOTTY.—A STRANGER IN NEW YORK.  
KNIGHT UNION SQUARE.—VAUGHNVILLE, 8:15 p.m.  
LYONNE.—AN ENEMY TO THE KING.  
PROFESS.—OLD HOSPITAL, 8:15 p.m.  
PLEASURE PALACE—VAUGHNVILLE.  
PROCTOR'S 264 STREET—VAUGHNVILLE.  
STAR—HEART OF THE ELKHORN, 8:15 p.m.  
TONY PASTORE'S—VAUGHNVILLE.  
WALLACE'S—A LADY OF QUALITY.  
WEISSER AND FIELD'S—THE GLAD HAND.

## ACTORS' FUND NEEDS.

The annual performance for the benefit of the Actors' Fund of America will take place at the Knickerbocker Theatre on Dec. 3, and from announcements already made it promises to be one of the most interesting and successful ever given. Members of the profession, however, while sympathetically responsive to all other charities, are still as a rule strangely careless as to this great charity of their own guild, except upon occasions when they are especially appealed to in its behalf. Every member of the profession ought to become a member of the Fund and esteem that membership an honor that ought never to be relinquished.

As will be seen by the account printed on the twenty third page of this number of THE MIRROR, other benefits for the Fund are arranging in other cities, under the impulse and assistance of the President and Trustees of the charity. It is to be hoped that all of them will be successful, as a perusal of the proceedings of the Trustees' meeting held last Thursday will show that at this time the Fund needs every effort that can be made in its behalf, either in the form of public performances or new memberships.

Perhaps the traditional carelessness of the members of the profession at large and those nearly associated with it as to the condition and work of the Fund is in nothing more clearly shown than in the letters, published in the article before referred to, responsive to the appeals of the President of the Fund, LOUIS ALDRICH. Most of the prominent members of the theatrical profession, or those closely associated with it, always seem to assume that the administration of the Fund is in such excellent, unselfish and devoted hands that nothing but endorsement is needed to further the work. On the contrary, money—the result of performances, donations or membership fees—is steadily required for the Fund, owing to the imperative and constantly-increasing demands upon it; and if the Fund shall in the future maintain its place as the most effective and admirable charity of its kind in the world, it must be through the aid and co-operation of those who are proud of it as a professional institution and who are willing to hold up its hands in every way.

That there are persons eminent in the public eye from former association with the theatre who still cherish the best feelings for those still concerned in the theatre and who are anxious to practically show their regard for this great charity is illustrated by the letter sent to President ALDRICH by AGNES ETHEL (Mrs. ROOBURGH). This highly esteemed woman not only has become a life member of the Fund, but pledges herself to contribute \$500 annually to its needs. Her letter, published in

another column, proves that the best and most able friends of the Fund need only to know of the Fund's requirements in order to meet them.

It is hoped that the list of the regular members of the Fund, soon to be published in THE MIRROR, will include the names of all who are willing to give countenance to this charity, which is at all times caring for the destitute of the profession who are ill and giving honorable burial to those who die without resources.

## IRVING'S RESPECTS TO GILBERT.

SIR HENRY IRVING has shown himself to be a polite orator of note on polite occasions, and an essayist of thought and comprehension on subjects of breadth and human interest. He enters into few controversies and seldom becomes critical. But it appears that he would be an antagonist to respect in debate and a phrase-maker of force in satirical characterization.

It will be remembered that W. S. GILBERT, who had already won fame as a stage writer that might satisfy most men, recently wrote a crudely-digested drama that naturally failed, and, forgetting his many successes, launched out against critics generally and all persons who were legitimately prominent in the theatre at the moment. IRVING came in for one of GILBERT's shafts, being held by that writer as one of those responsible for "the degraded condition of the English stage." In a lecture delivered before an audience of critics the other day IRVING responded:

I must say there is one other reason, but perhaps a trifling one—but I think on this occasion I might be justified in alluding to it—why I feel a little bound up with you, especially to-night. This time it is not a matter of principle, but of accident, since I have been in a way arraigned as a fellow criminal with you in the melancholy charges made by a gentleman who possesses and has a very just and enviable reputation as a comic opera librettist. The gentleman seems to see—from a recent interview that he had in a newspaper—noting but unworthiness in all or in any—press, managers, actors, and public—all except the dramatist, who, laying aside his lyre—and I may say I mean no disrespect to my friend—he has chosen again to dare the heights of serious drama, and with what success I fear is greatly shown by his very childish statements and his very jaundiced behavior. He seems to me to be in the unfortunate position of the proverbial bull, and instead of going into a china shop, has got into some ironmongery establishment, and has hurt no one but himself. After all, these things are of the most minor of the worries of life. You and I will go on our way doing our duty as we see it, and we are not to be turned aside by any such silly trifling as that; and, for my part, so long as I have the support of earnest thinkers like yourself, and of the great public, who, after all, are the arbiters of all our destinies, I shall continue to travel on my road as you will, although I may not, perhaps, be able to accept a play upon its merits, or, perhaps, speak successfully thirty lines of verse.

No one can deny that IRVING rose to the occasion with a meet dignity. And few will find even in GILBERT's satirical libretti anything more appropriate in this circumstance than IRVING's setting before an angry bull an "ironmongery establishment" in place of the traditional china shop.

## DIVERSITY OF OPINION.

AN OCCASIONAL correspondent in another column writes, presumably from a strictly impartial view-point, about what he considers to be certain defects in THE MIRROR'S regular correspondence from the smaller cities throughout the country. He objects to a diversity of opinion among THE MIRROR'S representatives in various places regarding theatrical attractions, and suggests that in these smaller cities and towns the letters to this paper should be confined to the barest record of theatrical events.

This correspondent might be sound in his conclusions if there were such a thing as human infallibility and any standard of appreciation that might be definitely followed by the human machine. While it is no doubt true that the correspondents of THE MIRROR in the smaller cities do not look upon the attractions that visit their places with the same degree of favor, this also may be said to be true of the schools of professional critics—men of special training or artistic aptitude—in all the great cities of the world. No one ever knew of the critics of New York, or of London, or of Paris, or of Berlin showing an exact unanimity as to any play or player, while in all the great cities theatrical criticism, like all other art criticism, is made the more interesting by its very diversity of actual opinion as well as by its diversity of method.

THE MIRROR'S correspondents in the smaller places, isolated though they may be, are no more diverse in expression than are the writers on stage matters who assemble together to chronicle and analyze an event in a great city. Their minor reports are of value, however, because they pass upon attractions that are never seen in the larger cities, and the managers in other small places no doubt follow with benefit the news and facts and opinions that they present as to the companies that such managers subsequently deal with.

This critical correspondent, moreover,

does both THE MIRROR and its hundreds of representatives in small towns injustice when he assumes that such representatives secure the best seats in their respective theatres on the assurance that "favors will be reciprocated." There is no such understanding between THE MIRROR and its rural writers and local managers; and that is so is shown by this occasional correspondent's very complaint that THE MIRROR's correspondents, in common with other men of greater scope and opportunity, differ materially in their ideas as to the amusements they witness.

## PERSONALS.

BROWNING.—Ethel Browning, during the engagement of Otis Skinner in Minneapolis, was entertained by her aunt, Mrs. Samuel Morris, sister of ex-President Harrison.

COGHLAN.—Gertrude Coghlan will appear with her father, Charles Coghlan, in his new play, The Royal Box, which will soon be produced at Washington.

EARL.—Virginia Earle recovered her health last week and resumed her part in The Circus Girl at Daly's Theatre.

SEBBEN.—Marcella Sebbene has decided to appear in opera as well as in concert, and will be seen this evening at Brooklyn in several scenes from The Barber of Seville.

STEPHEN.—R. N. Stephen, author of An Enemy to the King, has decided to present that play in England and in Germany as an opera. Richard Stark will compose the music.

BARRETT.—Wilson Barrett arrived last Wednesday en route to Australia, where he will play twenty weeks. Mr. Barrett remained in town only a day, departing on Thursday for San Francisco. He expects to control theatres in New York and in Boston, and to tour America next season.

MANSFIELD.—Richard Mansfield will present his familiar repertoire during the closing week of his present engagement at the Fifth Avenue. His new play, King Wilhelm I, may be seen this season at another city theatre.

DREW.—John Drew and his company gave the second act of Rosemary at the opening of the new Astoria Hotel in this city last week, playing in the handsome ballroom.

ABELL.—Una Abel, who so successfully played Flavia last season in The Prisoner of Zenda, has won golden opinions from the Philadelphia press for her performance of the heroine, Flower Moyna, in A Ward of France.

HERSEY.—James A. Herse delivered an eloquent address on the late Henry George, whose personal friend he was, at a memorial meeting in Buffalo, N. Y., last week.

DALY.—Augustin Daly and Ada Rehan sailed Saturday from Southampton on the S. Paul for New York.

WALSH.—Blanche Walsh will retire from Sol Smith Russell's company at the end of the present week, because of the illness of her mother.

WOLFE.—Harrison J. Wolfe has been engaged for leading business with Margaret Mather.

SEIDL.—Anton Seidl and his orchestra gave last Friday the first subscription concert in the new Astoria Hotel.

SCHOEFFEL.—Mr. and Mrs. John Schoeffel, who have been in town for a week, have returned to their Boston home.

GRAT.—Maurice Grau and Henry Dazian, who were school boy friends in the days gone by, may be seen together almost every night enjoying a mirthful and laughing heartily over boyhood reminiscences.

YATZ.—Eugene Yatze, the violinist, and Raoul Pugno, the pianist, arrived last Sunday from Europe. Yatze will appear on Friday at Carnegie Hall, and Pugno on Nov. 17 at the Astoria.

PLANCHON.—Pol Plancon, the famous baritone, arrived last Sunday from Havre.

KARGER.—Max Karger, the European boy violinist, made a successful American debut last Sunday evening at the Seidl concert at the new Astoria Hotel.

LYONS.—Esther Lyons lectured last Sunday evening at the Academy of Music before a large audience, her subject being the Klondike gold fields, which she visited in 1894.

FAIR.—George A. Fair, who has been on the staff of one of the Chicago papers since he resigned as manager of the Masonic Temple Roof Garden, will preside in the same capacity at the Schiller Theatre for William A. Brady.

TABER.—Robert Taber will have a strong part in the play by Henry Irving's son, which is now being rehearsed and will probably be produced by Sir Henry in London early in December.

COLLIER.—Edmund Collier will join The Sporting Duchess next week, succeeding Harry Lacy in the role of Major Mostyn.

LACKAY.—Wilton Lackaye closed his tour Saturday in the South.

WARD.—Frederick Ward's tour in his new play, Inlander, came to an end last Friday at Elmira. Some members of the company returned yesterday to this city.

NIELSEN.—Alice Nielsen reappeared last Friday at Washington with The Bostonians for the first time since her recent illness.

KYLE.—Howard Kyle has been engaged for two weeks with the Schiller Theatre Stock company at Chicago, but he may remain in the West for an indefinite period.

TYLER.—William Tyler, aged seven years, who plays little Hendrick in Rip Van Winkle, is said by Joseph Jefferson to be the cleverest youngster who ever appeared in that part. He is a son of E. W. Tyler and Caroline Lester.

## SAID TO THE MIRROR.

J. W. DUNSTICK, Berwick, Pa.: "Manager Kitchee, of the Opera House here, is in receipt of a letter from a reliable member of the profession inquiring as to the present whereabouts of Ernest May, who was exposed as fake advance man by your correspondent in THE MIRROR of Oct. 16, stating that he was wanted in Louisville, Ky., for forgery. This is gratifying and substantial evidence that THE MIRROR is widely read by the profession, and performs many and various duties toward protecting its readers from being imposed upon by frauds and deadbeats."

EDNA MAY SPOONER: "When I was six years of age I played my first part under the name of Edna May, and starred with my own company through the West, and have made a good reputation under that, my own name. I claim prior right to this name in the theatrical business and cannot understand why others will try to take from me what is mine. I am now starring with my sister, Cecil Spooner."

T. J. McCLEARY, newsdealer in Green's Hotel, Philadelphia: "Please add to your large list of newsdealers in Philadelphia who handle THE MIRROR my name and stand, corner Eighth and Chestnut Streets."

E. A. McARDLE: "The Strange Adventures of Miss Brown did not close, as stated, at Parkersburg, W. Va. The season will end at Wheeling on Nov. 6."

LOLA MORRIS: "Tolson's Comedians have been in the South pirating The Galley Slave under title of Americans Abroad."

EMILE LA CHOIX: "The yellow fever has been greatly magnified by the New Orleans health officials for their own pecuniary advantage. The few cases have been of such mild form that a very small percentage have proved fatal."

HERBERT HALL WINSLAW: "Allow me to say that I have no connection with the farce-comedy A Paper City, now in the West, using my name as author prominently displayed on all printing. It is one of my early plays, renamed. The majority of authors have suffered from this sort of thing, as there seems to be no redress so long as the semblance of the original play remains. The piece passed out of my hands eight years ago, and the people now appearing in it are misleading the public and injuring me when they advertise it as a new play written for them."

LAWRENCE EARL ATKINSON: "Let me correct the statement that I have organized a repertoire company to be known as Atkinson's Players. I have been connected since June with the Wildwood Stock company, which will close at Franklin, Ind., Nov. 6, and have had no thought of organizing such a company."

J. F. ARNOLD: "Kindly announce for the benefit of the many friends of members of the Arnold-Wells Players, that they were not in the terrible wreck of the F. V. V. Limited near Charlottesville, Va., last week, as stated in a New York paper. Neither was their baggage lost. I was one of the first persons on the ground after the disaster, and believe that no professionals were in the wreck."

WILLIAM A. SMITH, Memphis, Tenn.: "The recent heavy frosts have thoroughly eradicated yellow fever. There is none here. Local quarantines against Memphis have all been raised and theatrical companies need have no fear of coming here."

## QUESTIONS ANSWERED.

[No reply by mail. No attention paid to anonymous, impudent, or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

HORACE C. BAKER, Topeka, Kan.—W. J. Florence died at Philadelphia, Pa., on Nov. 10, 1891.

W. E. COVILLE, Kansas City, Mo.—Yes; the three addresses you mention are still living.

H. C. DE WITT, Montreal, Canada.—Watch the "Dates Ahead" column of THE MIRROR.

D. L. S., Chicago, Ill.—Alice Shaw began her career as a professional whistler in 1888.

FRANK L. GOLDEN, Adrian, Mich.—Isabel Irving became a member of Augustin Daly's company in 1888.

LOLA GACHE, Boston, Mass.—Blandi, the impersonator, recently filled an engagement in a London music hall.

EDNA J., Washington, D. C.: She is living in England. Address a letter to her care of THE STAGE, London, England.

S. N. V., New York City: The Lotos Club, of New York city, gave a supper in honor of Henry Irving on Dec. 10, 1891.

C. B. SHELDON, Portland, Maine.—Yes; Gus Williams was a member of Herrmann's Transatlantic Vandevilles in 1889.

N. W. O., San Francisco, Cal.—Jean De Resko was married to the Comte de Mailly, at Paris, France, on Oct. 28, 1891.

I. MAYER, New York City: Annie Russell is acting at present in A Bachelor's Romance, at the Garden Theatre, New York city.

CONSTANT READER, Washington, D. C.—So far as we know Chatterton, by Ernest Lacy, is not a dramatization, but an original play.

L. L. GARNER, New York City.—No; Florence and Jefferson never played together in Twelfth Night at the Fifth Avenue Theatre, New York.

R. R. W., New York City.—Yes; it is understood that Yvette Guilbert received \$10,000 for a four weeks' engagement at Hammerstein's Olympia.

THEATREGOER, Brooklyn, N. Y.—Ferdinand's

## THE USHER.



Sidewalk ticket speculators don't bother Colonial Sims, of the Montauk Theatre in Brooklyn. He devised a plan when the house opened that drove them away, and they have never returned.

With every seat that is sold from the box-office there goes a printed slip calling attention to the condition printed on the ticket itself, which reads as follows :

**Notice.**—This ticket is sold and accepted upon the express agreement and understanding that it is not transferable, and confers the right of admission upon original purchaser only. If sold or transferred by him, the holder will not be admitted unless upon application the management shall see fit to waive the right hereby reserved. The adoption of this rule is necessary to protect the management and public from ticket speculators.

After the Montauk opened its doors for the first time, Colonial Sims posted employees in front of the theatre, and sometimes took a hand at enforcing the rule himself.

The speculators were watched closely, and when a prospective customer approached he was informed that if he bought the tickets they would be refused at the door and the original price refunded. This, of course, would leave him out of pocket to the extent of the speculator's premium.

The scheme was kept up vigorously. There was some grumbling—not much—from the public, which soon learned that the doughty Colonial was serving its best interests. There were a couple of arrests on the complaint of speculators, and then all the trouble ended. You will never find one of them in the vicinity of the Montauk.

This effective method of suppressing the nuisance is related here for the benefit of managers sincerely desirous of accomplishing that result.

Mr. Solberg, register of copyrights at the Library of Congress, is an expert on subjects relating to his office, having taken an active and important part in the movement that resulted in this country establishing international copyright relations several years ago.

Moreover, Mr. Solberg is bringing order out of chaos in the department of the Library over which he has dominion, with the result that authors, especially dramatic authors, are already discovering a marked improvement in its conduct.

Regarding the question what applications for copyright are entered, raised by a correspondent in a recent issue of *The Mirror*, Mr. Solberg says :

"The practice of the Copyright Office is to enter all applications for copyright, when such applications are properly made and are for lawful subjects of copyright. But if any dramatic author, before sending his proposed title, shows sufficient interest to ascertain whether such title has been previously used, if he will write to the Register of Copyrights an answer will be promptly made, stating the facts so far as they are ascertainable in the Copyright Office."

This is a great step in advance, and it goes to show that the Copyright Office is in good hands, and that its functions are properly understood.

From all accounts The Cat and the Cherub is meeting with success at the Lyric Theatre, in London, thanks to Mr. Brady's enterprise and pluck in introducing the Chinese play to London playgoers.

Clement Scott, according to a cablegram, says in the *Daily Telegraph* that The Cat and the Cherub has carried off the Chinese play honors, and that Mr. Brady can claim a victory.

Mr. Brady, by the way, is likely to regain a more important position in American theatrical engagements during the next few months than ever before. His plans are not matured yet, but they are important and far-reaching.

Mr. Brady's spirit is active and his courage pronounced. There never was a time when better opportunities offered for management on an extensive scale.

Willard Holcomb, the bright and brainy Washington critic and poet, sends me the following lines, which he dedicates to

**CLUB'S KLONDIKE BANG.**  
Sweet Chee, with the drooping hair,  
Which gives you that distinguished air.  
Although it makes the chappie stare:  
And vote your style quite pleasing:  
That very fashion, I decide,  
I saw where dwells the polar bear:  
Such hangs the bells of Klondike wear  
To keep their ears from freezing.

A telegram to *The Mirror* yesterday brought the information that heavy frosts have thoroughly eradicated the yellow fever in Memphis, Tenn.

Local quarantines against that city have already been raised, and theatrical companies need have no fear about filling dates there.

Heavy frosts are welcome in other places be-

sides Memphis, for there are some things besides yellow fever that heavy frosts eradicate.

A wandering professional noticed in Pittsburgh not long ago a curious arrangement of current play titles in the shop window of a haberdasher which read : "Never Again Shall We Forgive Her unless For Her Sake Bo-Peep Brings Lemons to The Black Crook."

Miss Nethersole was interviewed the other day by the *Irish Daily Independent*, of Dublin. She gave the scribe some entertaining material, from which I make these selections :

"Madame Bernhardt has told me that the French, in her opinion, are exactly like the Dublin audience in their enthusiasm. I think, myself, that the Irish people most resemble the French. I also put the American people in the same category with the French, and they are largely made up with Irish people.

"I have been nearly all over the world, once in Australia, and three times in America. In America my triumph has been phenomenal. They have received me there just as the English people have received Mary Anderson. They called her 'Our Mary' and the Americans have called me 'Our Oiga.'"

Miss Nethersole further informed her interviewer that she is a Cockney, having been born within sound of "Bow Bells," but she thinks she gets her temperament from her grandmother, who was a Castilian, so she has Spanish blood in her veins. The first time she acted she was only thirteen years of age. She played at a lunatic asylum at Colney Hatch.

Miss Nethersole says she is studying a lot of new characters and that an American, the second time he saw her acting, said : "Here is a future Lady Macbeth."

She says she will play in this country next Spring, and that she will act The Second Mrs. Tanqueray.

Miss Arthur's triumph over many untoward circumstances and her personal success in A Lady of Quality are food for congratulation to the many who expressed early faith in her ability to make her mark.

Miss Arthur is a better actress to-day than she was at the time Mr. Palmer presented her in *Mercedès*, but only because in the interim she has studied, developed and improved in her art.

The same gifts that are now recognized by critics and playgoers were clearly evident at the time she left this country, somewhat disheartened, to follow her profession temporarily in England.

There is no more doubt that Miss Arthur will take rank among the leading stars than there is that she deserves, in respect of talent, skill and experience, the position she has come back to occupy on our stage.

Mr. Coghlan has entirely rewritten and reconstructed Dumas' play of *Kean*, which he is to produce in Washington shortly under the title of *The Royal Box*.

Rossi acted the original play here in Italian. For the scene where the actor falters and breaks down at seeing his flame coqueting with the Prince of Wales in a box he selected a portion of *Hamlet*. Barnay used for this a scene from *Coriolanus*. Mr. Coghlan will introduce the balcony scene from *Romeo and Juliet*, with Miss Coghlan as Juliet.

Mr. Coghlan in reshaping the play has changed the central character from Edmund Kean to an imaginary actor. He had the advantage of seeing the great Lemaitre play the role in Paris many years ago, and he believes that it will give him superb histrionic opportunities.

There is a disposition in some quarters to sneer at the Criterion Independent Theatre plan, the temptation to condemn an innovation in advance being stronger than discrimination in a sense of fair play.

Whether this Independent Theatre succeeds or fails, it has its origin in an earnest desire to contribute something of value to dramatic art, and its projectors are entitled to credit for that intention.

Surely dramatic art has not so many practical exemplars in this city that an attempt to improve its condition deserves to be assailed beforehand.

If the Criterion is able to show us something better than we are accustomed to in its initial performances of an Ibsen play on Nov. 18, we shall have reason to be grateful to a group of men that are doing something for art's sake. If the result is disappointing at least the defeat will be honorable.

## A MEETING OF THE TWELFTH NIGHT CLUB.

The Twelfth Night Club met in the club rooms, at 23 West Forty-fourth Street, last Thursday afternoon, and after disposing of routine business listened to an interesting paper on "The Greek Drama," by Emma Sheridan Fry. Greek plays and theatres were described, and the influence of the Greeks upon our own drama was discussed. After the general discussion which followed there was held the first of the "hours of criticism," which will be a feature of the monthly meetings this Winter. This "hour of criticism" will be devoted to a critical summary of the most prominent of the theatrical attractions in New York with reference to the play itself, the acting and also to the color scheme. The latter is a new plan instituted in order that the actresses who are members of the club may become conversant with the pictorial feature of productions and learn to choose stage gowns whose colors will be in harmony with the general scheme of color. This study of colors will be led by Emma Lewis, who is an artist and decorator. The first of the papers criticizing plays was to have been read by Annie Russell. She was unable, through illness, to be present, and the second paper, by Gertrude Eastman-Perkins, was read. Viola Allen presided. Mrs. Sidney Rosenfeld was the chairman of the Programme Committee.

## HAMMERSTEIN ASSIGNS.

Oscar Hammerstein, architect, builder, owner and manager of Olympia, made an assignment for the benefit of his creditors on Thursday last. The music hall, in which a vaudeville performance was being given, and the theatre, in which *La Poupee* was being presented, were closed. It was the first time since the opening, on Nov. 20, 1895, that a performance of some sort was not taking place in some part of the building, and the great white pile looked very strange without its striking illuminations.

Business at Olympia had not been good for some time past, but Mr. Hammerstein had every reason to believe that *La Poupee*, the musical comedy which has been such a success in Paris and London, would make a hit, and that he would soon be plentifully supplied with ready money. The piece was produced on Oct. 21, and while the critics praised the work, they found fault with its interpretation, and the public did not attend in paying numbers. On Saturday afternoon, Oct. 30, Mr. Hammerstein had a heated argument with Anna Held, who was playing the principal part in *La Poupee*, with the result that she left the theatre, and her understudy, Louise Hepner, was put on in her place. At the evening performance, when it was announced that Anna Held would not appear, a great many people got up and went out to the box-office to get their money back. Full accounts of the trouble were published, and the creditors, becoming alarmed, began to press their claims.

Mr. Hammerstein worried through Monday, Tuesday and Wednesday, and finally on Thursday decided to make an assignment so that his tangled affairs might be straightened out. The amount of his liabilities is between \$50,000 and \$75,000, and he says he will pay dollar for dollar, as he has always done in the past. Olympia cost, including the land on which it stands, over \$2,000,000. There is only one mortgage on the property, of \$600,000, held by the New York Life Insurance Company, so that Mr. Hammerstein's equity is considerably more than \$1,000,000. The property is in his wife's name, but he says that will make no difference, as it will stand as security for his creditors.

Mr. Hammerstein's career has been interesting. He arrived in this country about thirty-six years ago without a cent. He obtained employment in a cigar store, and soon learned the trade of cigar making. Not long afterward he set his wits to work devising a machine for making cigars, and he succeeded so well that he made a machine which would manufacture cigars a hundred times as fast as they could be made by hand. He sold the little affair for something like \$40,000, and afterward made improvements on it which brought him in hundreds of thousands of dollars. He has since taken out fifty-six patents on various inventions. In 1874 he established a paper called *The Tobacco Journal*, which he edited himself. It became a very valuable property, and he grew richer as the years went by. He invested in real estate, and in 1885 was worth over half a million. He sold the paper in 1885, and began to look about for new fields to conquer.

He decided to go into the theatrical business, and as he never did things by halves, he began the erection of a fine theatre on One Hundred and Twenty-fifth Street, in the Fall of 1888. It was opened on Sept. 15, 1889, with *The Wife*. It did not pay, but that did not discourage him. He immediately began the building of another house on the same street, near Third Avenue, for popular priced productions. This house, which he called *The Columbus*, was a success from the start. The other theatre has since become very successful, and enjoys a constant patronage from the residents of Harlem. His next move was the purchase of ground on Thirty-fourth Street, running through to Thirty-fifth, on which he built a magnificent theatre, which he called *The Manhattan Opera House*. It was opened in 1892, with a company presenting grand opera in English. This scheme was not successful, and Mr. Hammerstein then formed a partnership with Koster and Bial, who moved their business up from Twenty-third Street. He fell out with his partners in a very short time and withdrew from the firm.

Mr. Hammerstein then began to look for a site on which to erect a building which would outshine anything in the same line ever dreamed of in this country. He selected the property at Long Acre Square, for which he paid \$1,031,000, and began to build Olympia, which, as every one knows, occupies the entire block on Broadway between Forty-fourth and Forty-fifth Streets, and includes a music hall, a theatre, a concert hall, and a roof-garden. It was begun on Jan. 14, and was thrown open to the public on Nov. 20, 1895. Yvette Guilbert appeared in the Music Hall for four weeks in December, 1895, and although she was paid \$4,000 a week, Mr. Hammerstein cleared a handsome profit on her engagement.

During the first season Mr. Hammerstein made a profit of \$135,000 out of his enterprise, but the second season was not so good, and in November of last year his creditors began to secure judgments against him. He settled matters by disposing of the Harlem Opera House, and paid his debts, amounting to over \$100,000, dollar for dollar.

Mr. Hammerstein's failure was really brought on by overwork. He attended to every detail about the building, both on the stage and in front of the house. During the past few weeks he staged *The Cat and the Cherub* and *The Grand Opera Tableaux* in the Music Hall, and *La Poupee* in the theatre. The desertion of Anna Held at a most important crisis left him utterly prostrated, and he decided to give it all up and take a rest. Resting is not in his line, however, and it is reported that he has been spending his time since Friday last composing a new musical play, which he intends producing in the near future.

It is likely, when the present difficulties have been adjusted, that a corporation will be formed to take charge of Olympia. If this is done, Mr. Hammerstein will be the president of the company and will direct its policy, but the details will be in the hands of others.

Mr. Hammerstein went to New Rochelle on Sunday and had a conference with Francis Wilson in reference to *La Poupee*, which Mr. Wilson may take. They had another chat yesterday at Olympia, but arrived at no satisfactory conclusion in the matter. Several other managers are trying to get the opera, but the chances are that Wilson will secure it.

Many rumors have been floating around in reference to managers who are anxious to lease Olympia, but most of them are simply looking for a little free advertising, and have no intention of taking on with the responsibilities of the vast establishment.

A meeting of the creditors will be held in a day or two, and the claims will be paid as soon as possible. The money due performers and employees will be paid first, and the rest of the debts will be paid in full.

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Plays with printing to lease, from \$5 a performance up. Send for list. Berg's Dramatic Bureau, 1432 Broadway, N. Y. • •

## GOSSIP OF THE TOWN.

James A. Herne and Shore Acres will be the Thanksgiving week attraction at the Academy of Music. On Nov. 23 a handsome souvenir will be given in commemoration of the seventy-fifth performance of Shore Acres in Brooklyn.

Marie Celeste won last Friday her suit for \$80, brought against E. A. Noblett for unpaid salary during the brief engagement of Captain Cook at Madison Square Garden last Summer.

The first concert of the season by the New York Symphony Society occurred last Friday afternoon at Carnegie Hall, with Walter Damrosch as leader. The soloist was Antoinette Trebelli.

A number of performers and the band of the Barnum and Bailey Shows sailed last Saturday for London, where they will open on Dec. 11.

Burt Haverly and Laura Biggar opened successfully in *A Railroad Ticket* on Nov. 3 at Catskill, N. Y. Manager W. S. Butterfield will send them to the coast in March.

W. A. Brady is interested in an association to conduct indoor cycle race meets in principal cities. Sixteen of such meets will be held in Madison Square Garden, and others in Boston, St. Louis, Philadelphia, and Chicago.

The new Grand Opera House at Terre Haute, Ind., was opened Tuesday evening, Nov. 2, with *The Isle of Champagne*, to a large audience. The new house is modern in every detail. Floyd and Stone, of Terre Haute, are the architects. T. W. Bartholomew, Jr., is the lessee and manager, and Isaac Monk, business-manager. Colonel William E. McLean delivered the dedicatory speech and Richard Golden, the star, broke a bottle of champagne over the footlights and christened the house, and made some clever and appropriate remarks. He advised the audience all to take *The Minnow*, and keep posted and up to date in theatrical matters.

Florence Rockwell, the young actress, whom Augustus Pitou has introduced to New York as the leading woman of Cumberland '61, is said to be only eighteen years old.

Charles G. Schippe, the correspondent of *The Mirror* at Sandusky, Ohio, was re-elected last week to the office of Recorder of Erie County, on the Republican ticket by one thousand majority.

William Perry Hopkins, the correspondent of *The Mirror* at Bridgeport, Conn., will be married on Nov. 17 to Lulu Grant Fox, of that city.

The Opera House at Wheeling, W. Va., will not reopen after this season, the insurance company which owns the building having decided to go out of the amusement business. There are prospects of a new theatre being erected there.

George C. Wood, late of Baldwin-Melville company, has joined Hoyt's Comedy company at Tuscola, Ill., replacing Westley Mantell.

Lizzie McCall is seriously ill at Buffalo, prostrated by death of her mother.

During a recent performance of *Town Topics* at the Baltimore Auditorium, Moses Wissenschild, twelve years old, fell through the glass roof to the orchestra floor. He fell upon his head and died within an hour.

Herman Greinert, Jr., and Grace Benedict Cutler, of *In Gay New York*, were married on Nov. 3 at Denver.

Georgiana Daniels (Elaine Elson) and E. Harrison Power, a non-professional, were married in this city on Oct. 27.

Marshall Darrach read *The Merchant of Venice* at the Astorians last Friday, in aid of the School for Crippled Children.

Dyna Beumer made her American debut in Brooklyn last Friday, appearing instead of Madame Hostreiter, who was ill.

John Frederick Cook has left the Murray Hill stock company to appear in *The White Heather*.

E. E. Rice produced last evening, at New Haven, the London success, *His Little Dodge*.

Kate Davis has been ill at her home in this city.

John W. Murray and Frank Hilton, of Little Buckshot, disagreed the other day at Trenton and Murray was arrested. Hilton was badly bruised in the fight.

Ethelia Wardwell, as the widow in *For Liberty and Love*, has made a pronounced hit.

Louise Muller has resigned from Frederick Ward's company.

John P. Smith is still seriously ill at the Post Graduate Hospital in this city.

A subscription has been arranged in aid of the widow of the late Charles E. Bowen.

The first matinee of the season of the Aschenbroedel Verein occurred last Sunday in this city. The soloists were Sam Franko, L. V. Saar, and Fannie Hirsh.

## AT THE THEATRES.

## Wallack's—A Lady of Quality.

Play in five acts by Frances Hodgson Burnett and Stephen Townsend. Produced Nov. 1.

Duke of Omonde . . . . .  
 Earl of Dunstanwold . . . . .  
 Lord Humphrey Ware . . . . .  
 Lord Eldershawne . . . . .  
 Lord Charles Lovelace . . . . .  
 Lord Twemlow . . . . .  
 Sir John Oxon . . . . .  
 Sir Jeffrey Wildairs . . . . .  
 Sir Christopher Crowell . . . . .  
 Sir Harry Granville . . . . .  
 Sir Joseph Grumple . . . . .  
 Chaplain to Lord Twemlow . . . . .  
 Dick Hardy . . . . .  
 George Cammings . . . . .  
 Jennifer . . . . .  
 Gregory . . . . .  
 Lady Hetty Tantillion . . . . .  
 Anne Wildairs . . . . .  
 Mistress Wimpole . . . . .  
 Clorinda Wildairs . . . . .

Julia Arthur appeared on Nov. 1, at Wallack's Theatre, for the first time in this city as a star, under direction of Arthur Lewis, in a dramatization of Frances Hodgson Burnett's successful novel, "A Lady of Quality," by Mrs. Burnett and Stephen Townsend. An immense audience greeted Miss Arthur with the utmost cordiality, and rewarded her efforts by enthusiastic recalls.

The play, unlike the book, discovers Clorinda Wildairs in the first beauty of young womanhood, happily avoiding those portions of the novel which dwell somewhat disagreeably upon Clorinda's girlhood days when she was more at home in the stable than in the parlor, and more at ease in the company of the lackey than of the gentleman. Such a youth is suggested by mere hints, and the play begins with a gay night in Wildairs Hall, Clorinda in the dress of a young cavalier of 1700 leading the merry celebration of her sixteenth birthday. There is present Sir John Oxon, a young rascal, who has wagered to lower the womanly pride of Clorinda, and to number her among the many whom he has betrayed. He is to prove his success by displaying a lock of Clorinda's brown hair, but he gets drunk, and after hiding the stolen lock forgets where it was hidden.

Clorinda, reporting her error, repulses Sir John upon a later occasion, having meanwhile resolved upon her own account to ensure the heart of the Duke of Omonde, a person of estate far higher than her own. But Omonde fails to cross her path at once, and she wedges the aged but affluent and kindly Earl of Dunstanwold, who soon dies, leaving Clorinda his wealth and a comfortable town house. Here Sir John appears, having heard that the widow seeks to win the great Omonde, to threaten dire disclosures, but he has not yet found the missing lock of hair, and Clorinda defuses him. Anon, however, a chance word recalls to the mind of Sir John the place where his prize had been hidden, and he hies away to return soon and to flaunt the long lost lock of hair in the face of the astonished Clorinda. Sir John announces that he will tell his story to Omonde, and that Omonde will believe him, though why he should expect to be believed does not appear. But Clorinda agrees with him in so much that she kills him with her riding whip, and hides his body under a sofa, where it reposes while she is entertaining a party of friends. Then Clorinda leaves the town house after placing Sir John's corpse in a dark corner of the cellar, and receives Omonde at her old home, Wildairs. Omonde overhears a discussion of the murder by Clorinda and her dying sister, Anne, but he readily consents to forget the matter and the couple stand hand in hand at the side of Anne as the curtain falls.

The play, excellently written and offering a succession of beautiful pictures and strong scenes, has its greatest weaknesses in a surfeit of proxy dialogue, frequent introduction of matter irrelevant to the subject and the employment of many characters utterly unnecessary to the telling of the story. There are, too, an offensive profusion of profanity and a needless episode in which a gentleman in holy orders is made the object of supercilious and somewhat unpleasant caricature. But the main strength of the play is undeniably, and its many opportunities for picturesque illustration, none of which has been neglected, should prove potent with the public.

Julia Arthur made a remarkable personal triumph in the singularly complex role of Clorinda. Every differing phase of the character was pictured with distinction, a sure touch and splendid force. Belonging more to the emotional school than to the realistic, Miss Arthur aroused her audience to genuine enthusiasm in the scenes of greatest strength, and her reading of the lines was throughout the play a real delight. Her Clorinda was, happily, very freshly drawn from the heroine of the book, suggesting none of that coarseness and lack of refinement which would seem inevitable in such a personage as the authoress had depicted. Miss Arthur's great beauty, her musical voice and her array of beautiful gowns lent material assistance to her admirable talents.

Edwin Arden played the contemptible Sir John with extreme good taste, resuming the many temptations to swagger and to pose, and displaying a very grateful innocence of affectation in speech or in manner. Scott Inglis, the Australian actor, appeared for the first time here and gave an ungraceful and unmagnetic impersonation of Omonde. Joseph Allen was capital as a blustering old aristocrat, Stephen Townsend made an excellently dignified Dunstanwold, and Robert McWade played the clergymen, with a commendable discretion that went far toward making the character tolerable. Ethel Knight Mollison made a charming little lady of the last century, and Florence Conron was pretty and engaging as the long-suffering Anne. The lesser roles were all well cast, and the costuming was gorgeous.

The scenic accompaniment was superb in every detail, and the stage was most creditably managed by Naper Lothian, Jr.

## Empire—A Marriage of Convenience.

Comedy in four acts by Sydney Grundy from the French of Dumas. Produced Nov. 8.

Comte de Candale . . . . .  
 Chevalier de Valclos . . . . .  
 The General . . . . .  
 Jasmin . . . . .  
 An Officer . . . . .  
 A Swiss . . . . .  
 A Footman . . . . .  
 Comtesse de Candale . . . . .  
 Morton . . . . .

John Drew returned to New York last evening, appearing at the Empire Theatre in Sydney Grundy's new comedy, "A Marriage of Convenience." A large and well-dressed audience greeted the popular player and the familiar members of his company, while evincing much interest in Isabel Irving, who made her local debut as Mr. Drew's leading lady, a position in which New Yorkers had watched Maude Adams advance to her present stellar estate.

"A Marriage of Convenience" is from the French of Alexander Dumas, and has been adapted and

modernized by Sydney Grundy. The story, in outline, is that of a young man, Count de Candale, and a young woman, who have no affection for one another, but have been persuaded into marriage by a rich old uncle who was desirous of combining two great fortunes. After the marriage the young couple speedily develop a pronounced dislike for one another, and it comes to light that the Count has a mistress, la Marquise, and that the Countess, while a schoolgirl at a convent, fell in love with the brother of one of her friends and still cherishes his memory fondly.

The Count invites to his home an old chum, who is none other than the young man who won the affection of the Countess when she was at school. The Count very quickly discovers this, but instead of feeling jealousy or resentment he accepts the situation with easy toleration and indifference. This attitude serves to pique the young wife, and she also begins to make comparisons between her husband and her sweet-heart, with results unfavorable to the latter. She is being disillusioned; love's young dream is passing into an awakening to the truth, and the young lover, who presumes on his former status with the Countess, receives some smart rebuffing. The Countess decides that her husband is worth winning, and sets out to accomplish this feat. When a guardian appears on the scene and upbraids the Count for his indifference and infidelity, and insists upon a divorce, the wife refuses to sign the petition. She has meanwhile succeeded in her designs upon her husband's love. She has won it, and all is

The story of "A Marriage of Convenience," as readily may be supposed, offers many opportunities for the exchange of observations considerable in breadth and comprehensive in suggestion, and many of these opportunities are embraced by Sydney Grundy, with a delicate caution that more than a few other dramatists could not have shown. Mr. Grundy, too, has played upon a mingling of time-honored themes, and has made them sound anew, now and then, by the magic of his ever delightful dialogue, albeit his pen has not been at its sharpest nor at its brightest in "A Marriage of Convenience." The dialogue fails often to relieve, as it has done before in the Grundy plays, the frequent lack of motion, and very much depended upon the players employed in the presentation.

John Drew impersonated the Count with his customary good taste and care. He wore the gay dresses of the eighteenth century with becoming grace and, while seldom dropping below the note struck by the author's intent, he never rose above it. Isabel Irving was unhappy in the role of the Countess, which called for a dainty touch and a dramatic perception which are not hers. But her gowns were things of wondrous beauty that went far toward playing the part in this "comedy of manners," as the posters have it.

Arthur Byron, as the friend of the family, showed pronounced improvement since his appearance in "Rosemary," and gave a very satisfactory performance. D. H. Harkins was, of course, capital as the guardian whose efforts had brought about the marriage. Graham Henderson was an excellent man servant, and Elsie de Wolfe, whenever she did not scan the house familiarly, was quaintly attractive as a French maid.

One scene, an interior, sufficed for the four acts, and of course was made much of in consequence.

## Manhattan—Miss Francis of Yale.

Farce comedy in three acts by Michael Morton. Produced Nov. 8.

Frank Staynor . . . . .  
 James Fitz Allen . . . . .  
 Fred Anderson . . . . .  
 Byron McStuff . . . . .  
 Cooper . . . . .  
 Vesta Fitz Allen . . . . .  
 Edna Fitz Allen . . . . .  
 Miss Mann . . . . .  
 Mrs. Chetwynd . . . . .  
 Colette . . . . .

Miss Francis of Yale, which was presented for the first time in New York at the Manhattan Theatre last evening, proved a very laughable entertainment.

The play is described as a farcical comedy, but it may be said to be two-thirds farce and one-third comedy. The situations are timely and ludicrous, but nearly always improbable.

Mr. Morton, the author, had apparently taken the historic measure of Etienne Girardot, the successful impersonator of the title-role in Charley's Aunt, and he has fitted him with a capital vehicle to display his comic specialties. Mr. Girardot kept the audience laughing throughout the evening, and thus accomplished his purpose.

The plot is not of any particular importance in such a piece as Miss Francis of Yale, as the incidents are mostly farcical and preposterous. The soubriquet Miss Francis of Yale is given to Frank Staynor, a lively college youth, who has distinguished himself as an impersonator of female characters in amateur theatricals.

In the opening act, Staynor and two of his college chums, Fred Anderson and Byron McStuff, are on a visit to New York. Anderson is engaged to be married to Vesta Fitz Allen, and the action begins at the home of James Fitz Allen, the uncle of the fair Vesta. While at college Staynor donned feminine attire, and was indulging in some unladylike high kicking, when Miss Mann, a mischief-making governess, entered upon the scene. Staynor allowed the governess to believe that he was an actress who has been Anderson's room mate for two years. The governess immediately reports the supposed immorality of Anderson to Miss Fitz Allen, who breaks off the engagement and departs for her country house at Rumson, accompanied by her uncle.

The second act takes place in the garden of Miss Fitz Allen's country house. The ladies are much agitated over the expected exposure of Anderson's disgrace. Mrs. Chetwynd, Staynor's aunt, has been invited for the purpose of denouncing the actress, who is supposed to accompany Anderson in male attire with the object of impersonating her nephew. The aunt, bent on teaching Miss Fitz Allen a lesson, falls in with the idea, and denounces Staynor as a fraud. Staynor, being in his bicycle suit, is accordingly taken to be a type of the new woman, and upon asking for an explanation of the charge against him, is told by everyone to retire to his room, where the ladies will see him by and bye.

The third act presents an improvised bed room at Rumson. Staynor has to submit to various nocturnal interviews. Finally, after all sorts of uproarious fun, the aunt establishes the identity of her nephew and the parted lovers are reunited.

The supporting company were thoroughly competent. Monte Dominic as Vesta Fitz Allen, and Raymond Capp as Fred Anderson, were excellent as the parted lovers.

Gertrude Honan, unlike other child performers, has developed into a sprightly actress and was seen to advantage in the ingenue role of Edna Fitz Allen.

Sarah McVicker gave a most amusing character sketch of the man-hating governess, and

Lavinia Shannon was equally good as Mrs. Chetwynd.

Owen Westford as James Fitz Allen, George F. Parsons as Byron McStuff, Louis Grivel as Sooper, and Editha Cotton as Colette, were all in keeping with the general excellence of the cast.

The scenery, which was painted by Josef Physic, was a feature of the production. The incidental music was composed by William Purst, and the entire production was under the direction of Brenton Thorpe.

## Star—The Heart of the Klondike.

Drama in four acts by Scott Marble. Produced Nov. 8.

Joseph McCutcheon . . . . .  
 Mortimer Drew . . . . .  
 Cepreco Williams . . . . .  
 Jack Wall . . . . .  
 Matthew Hamilton . . . . .  
 "Hard Luck" Wilson . . . . .  
 Bodey . . . . .  
 Thomas Bruno . . . . .  
 Olga . . . . .  
 Beatrice Wall . . . . .  
 Mercy Morton . . . . .  
 Bosie . . . . .  
 Mrs. Bruno . . . . .  
 Mandy Wilson . . . . .  
 Washey . . . . .

E. L. Snader . . . . .  
 Ernest Hastings . . . . .  
 Sheridan Block . . . . .  
 Lloyd Melville . . . . .  
 Burt Clark . . . . .  
 Odell Williams . . . . .  
 Ed Sanford . . . . .  
 Frank Foster . . . . .  
 Laura Burt . . . . .  
 Jessie Bonstell . . . . .  
 Margaret Raven . . . . .  
 Grace Sheridan . . . . .  
 Alice Gordon . . . . .  
 Sadie Stringham . . . . .  
 Allie Trudelle . . . . .

The author has founded his story upon an Alaskan incident which has been noted in the records of the Russian Government, and is thus authenticated. During the Winter of 1878, Joseph McCormack, a miner from Sitka, found in the snow in Chilkoot Pass a Russian miner and his daughter, a child of four years. The father was dead, but the child was revived, and McCormack adopted her and rechristened her as Jeanne or Olga Sitka McCormack. Olga is the heroine of "The Heart of the Klondike."

The first scene shows Chilkoot Pass. Two miners, Joseph McCutcheon and Mortimer Drew, who are firm friends, have journeyed from Dawson City to Juneau in order that the latter may be treated for snow blindness, and are on their return. The facts are developed that the elder miner, who is known as Silver Joe, is the adopted father of the beautiful girl Olga, and that Drew loves her. He believes, however, Silver Joe wants to marry her, and his conscience will not allow him to interfere with what he conceives to be the elder man's right, although the truth of the matter is that the latter loves Olga only in a fatherly way. At the end of the act Drew is suddenly stricken again with snow blindness, of which he imagined himself cured, and is left to the care of Joe and Olga.

The girl loves Drew and is filled with grief by his distant attitude toward her. This grief is increased by her belief that Drew is interested in Beatrice Hall, an adventuress. Silver Joe finds Olga in tears, and she finally yields to his entreaty to tell him her trouble by confessing her love for Drew, making a stipulation, however, that this must remain an absolute secret between her and Silver Joe. This promise of secrecy and Drew's misunderstanding of Silver Joe's position in the matter keeps the lovers apart until the finale, when Joe tells the secret and the young people are united. Further complications are caused by two "promoters," who try to promote their own interests by swindling purchasers of mines, and by a woman, who, with her child, has come into the gold fields to look for her husband, whom the villain has murdered two years before. One of the strongest scenes in the play occurs when this murder comes to light. A mob gathers and forces the villain to jump to his death down a precipice. There is another effective scene which shows a mine under operation, with water running down the sluice and other salient features of the gold mining process.

The play received a strong interpretation last night. The cast is an unusually good one, and gave a smooth and convincing performance. E. L. Snader played excellently the part of a bluf and big headed old miner. Ernest Hastings, as the hero, Drew, gave a performance which was artistically quiet, yet full of strength, and the suggestion of reserve force. Sheridan Block played the part of a smooth and polished scoundrel with much effectiveness, and Lloyd Melville, in the role of his companion in villainy, was convincing. Odell Williams as the shiftless husband of a boarding house keeper bore the burden of the comedy, or would have done so had the comedy been a burden. It was far from that. Mr. Williams' scenes elicited constant laughter from the audience.

Laura Burt was winsome and forceful in the part of Olga. Jessie Bonstell played the part of a conventional adventuress in the usual way and answered all the requirements. Margaret Raven infused into her role considerable womanly grace and charm. Sadie Stringham portrayed with appropriate vehemence a virago, who runs a boarding house, and was ably assisted in her comedy scenes by Allie Trudelle as Washey, the Cinderella of the establishment. The play is carefully and handsomely staged.

## Irving Place—Die Lachtaube.

Operetta in three acts by Eugen von Taund. Produced Nov. 8.

Pan Gabriel Ostrogski . . . . .  
 Helena . . . . .  
 Graf Maxian . . . . .  
 Kordula Kraschopka . . . . .  
 Felix Waylyho . . . . .  
 Comtesse Lydia Prokop . . . . .  
 Baroness Zofia von Najecka . . . . .  
 Von Sarnitski . . . . .  
 Von Lawicki . . . . .  
 Von Rommowski . . . . .  
 Von Postupajski . . . . .  
 Tomio von Tatzowicki . . . . .  
 Macyska Sawicka . . . . .  
 Lotek . . . . .  
 Postnika . . . . .  
 Tatjana . . . . .

Edmund Hanno . . . . .  
 Hanna Wrada . . . . .  
 \* Jean Felix . . . . .  
 Polli Pitsch . . . . .  
 Rudolph Semius . . . . .  
 Gusti Prinzl . . . . .  
 Mignon Duves . . . . .  
 Romayne Simmons . . . . .  
 Willy Schaff . . . . .  
 Carl Fischer . . . . .  
 Ferdinand Ries . . . . .  
 Adolf Fromme . . . . .  
 Eusebius Michaelis . . . . .  
 Emil Brügmann . . . . .  
 Julie Ascher . . . . .  
 Alfred Lieban . . . . .  
 Julio Kopacy . . . . .

The Cossing Dove (Die Lachtaube) is an operetta with very little plot and much borrowed music. Unlike most comic operas, the interest in The Cossing Dove, as presented at the Irving Place Theatre last Thursday evening, does not depend upon eccentric make up and popular music, but it is largely dependent upon the exceptional character playing of the cast.

The star role is taken by Julie Kopacy, one of Manager Couriel's importations. Frau Kopacy, while not a great singer, is a very clever actress with a voice. There are not many actresses who could equal her in daintiness and grace in the laughing song and the tipsy scene of the second act of The Cossing Dove.

The support in the main is worthy of Kopacy, special mention being due Julius Ascher and Randolph Semius. The piece is staged with Manager Couriel's usual skill, a very pretty effect being obtained in the first act by the device of lighting the stage solely from above.

## Daly's—The Geisha.

The revival of The Geisha at Daly's Theatre last evening demonstrated, by the size and enthusiasm of the audience, that this delightful musical comedy has lost none of its charm to New Yorkers. It is not precisely the same Geisha known before, as there are new songs and dances, which have been added to the Lon-

don production recently. They are fully up to the standard of the old ones, which is high praise indeed.

Then there are new faces in the cast, notably the good-humored one of James T. Powers, who has saturated the part of Wun-Hi with his entertaining comicalities, and who will make himself as popular as he was in The Circus Girl. Julius Steger appeared for the first time in the role of Lieutenant Fairfax, and with his fine voice and stage presence he was most acceptable. Nancy McIntosh was again a sweet and attractive O Mimosa San. Virginia Earl, who is everyone's favorite and one of the daintiest and most charming comedienne on the stage, made, if such a thing is possible, a greater hit than ever as Molly Seamer. Miss Earl has earned all her success and richly deserves them. Herbert Graham as the Marquis Imai, and Cyril Scott as Dick Cunningham are evidently effective, as indeed was every one down to the chorus girls, who are a delight to both eye and ear.

## People's—Old Moneybags.

Comedy in four acts. Produced Nov. 8.  
 Moses Levi . . . . .  
 Giuseppe Duranti . . . . .  
 Philip Carrington . . . . .  
 Larry Nolan . . . . .  
 John Golden . . . . .  
 George Golden . . . . .  
 Tim Miller . . . . .  
 Bill Jones . . . . .  
 Blanche Chenoweth . . . . .  
 Mrs. John Golden . . . . .  
 Bosie Lee . . . . .  
 Nip . . . . .

After a successful tour through the West, Robert Fulger's company presented Old Moneybags for the first time in New York city at the People's Theatre last evening before a large audience. The company is headed by Sam Morris, a character comedian of ability. He gave a life-like portrayal of a young Jew, a type familiar to fastidious, and the applause he received was a proof of the popularity of his work.

The play opens in a mining camp near Nevada City, and after incidents that excite expectation the scene changes to New York, thence to Cape May, and finally again to this city. The play is full of incident, and not the least among its actors is the dog Nip, whose intelligence is remarkable. The company supporting



## THE VAUDEVILLE STAGE

### THEATRES AND MUSIC HALLS.

Tony Pastor's.

Tony Pastor continues to head the bill, but reserves to himself the privilege of singing only once a day. Richard Harlow, assisted by Geoffrey Stein, makes his first appearance at this house, and presents for the first time in New York Kenneth Lee's sketch, *On Probation*. The other performers are Lydia Barry, contralto; Canfield and Carlton, comedy duo; Polk and Kollina, banjoists; the Nosses, musical comedy act; the Lavelles, eccentric dancers; the Pantzer Trio, eccentric acrobats; the Brownings, sketch duo; Silver and Sparks, musical comedians; Horace Goldin, comedy magician; Val Vino, juggler, and Bessie Searle, vocalist.

### Keith's Union Square.

Two notable recruits from the operatic and musical worlds head the bill. They are Madame Tavary, the soprano, and Auguste Van Biene, the cellist. Fillis' Troupe of twenty educated dogs make their American debut. The list also includes Jones, Grant and Jones, the colored trio, who made such a hit last week that they were re-engaged; Lew Bloom and Jane Cooper, comedy duo; Rice and Elmer, horizontal bar comedians; George W. Day, monologist; Eugene Sanger, comedian; Lawson and Ward, bicyclists; Conwell and Swain, buck and wing dancers; Wills and Barron, comedy duo; the Fitzgibbon Trio, comedians; Sadie Burnham, comic-comic, and Howe, Wall and Walters, comedians. The biograph, of course, remains.

### Proctor's.

Charles A. Stevenson, assisted by several players, makes his vaudeville debut, in a one-act military comedy called *Prisoners of War*. Felix Morris presents for the first time in vaudeville Mrs. Fink's one-act play *The Rose*. The other attractions are the living pictures, with three new subjects; William Henry Rice, the minstrel, in a new monologue; the Lukens Brothers, acrobats; Grant, Baer, and Grant, grotesque gymnasts; Mand Beall Price, comedienne; Walton and Doyle, eccentric comedians; the Sisters Aubrey, singers and dancers; Annie Langhlin, child comedienne; the Robbins, operatic comedy duo, and Holliday and Ward, comedians.

### Kester and Bill's.

Annie Held makes her first appearance at this house, doing an entirely new specialty. Alice Atherton makes her first American appearance in vaudeville. Her songs are new and are said to be bright. Musical Dale makes his American reappearance after an absence of five years. The rest of the bill is made up of hold-overs, including Marie Lloyd, comic; the Brothers Griffiths, comedians; Dick, Dick, and Dickie, comedians; the De Kock Troupe of acrobats, and Miss Rommello, sand-modeler. The Faust ballet remains.

### Harlem Music Hall.

Bessie Bonchill holds over from last week. The rest of the bill is composed of the Broadway Burlesques including MacAvoy and May, Gilbert and Goldie, the Dunbar Sisters, Emma Caruso, Dick Bernard, the two Great Judges, and Minnie Gilbert. Two burlesques are given.

### Pleasure Palace.

John T. Sullivan presents Captain Huntington, the farce by Sydney Grundy, assisted by Eleanor Barry and Aggie Vara. Wood and Shepard in their musical comedy act are also headliners. The rest of the entertainment is furnished by the members of Harry W. Williams' own company, which includes Dixon, Bowers, and Dixon, the Russes; Fisher and Carroll, Irish comedians; Smith and Fuller, musical act; Adelina Rostina, prima donna, and Charles Case, monologue comedian. Lina Pantzer, the wife-walker; the Northern Troupe, and the Hoffman Quartette are retained.

### Weber and Fields' Music Hall.

The oleo is still headed by Vesta Tilley, who will do one or two new songs as well as the old favorites. Beno and Richards, the comic acrobats, and the Beaumont Sisters are the other features of the first part. The Glad Hand remains the chief item of the programme, with Weber and Fields, Ross and Fenton, Peter F. Dailey, Sam Bernard, John T. Kelly, and the bevy of pretty girls in the cast.

### The Burlesque Houses.

**MINER'S BOWERY.**—Scribner's Columbian Burlesques are the attraction for the current week.

**THE LONDON.**—Sam T. Jack's Teaderloin company began last evening a week's engagement at this house.

**MINER'S EIGHTH AVENUE.**—Harry Morris' Twentieth Century Maids are the bill for the present week.

**OLYMPIC.**—Ed Lang's Operatic Burlesques are entertaining the uptown contingent.

### LAST WEEK'S BILLS.

**KETH'S UNION SQUARE.**—Dainty Kitty Mitchell, the "Lady Gracious" of the vaudeville stage, was warmly welcomed on her re-appearance last week. She established herself firmly in the favor of the Keith audiences on previous visits, and her performances last week added new admirers to her string, which is already long. This artist has an individuality which separates her from the vast majority of vaudeville performers. Every turn of her pretty hands, every toss of her head, every movement of her supple body bears the stamp of originality. Originality is the rarest thing on the stage, and that is why Miss Mitchell's performance is so enjoyable. When the sunshine of her dainty art breaks in upon the dull monotony of the average vaudeville bill, the spectators straighten up in their seats and take a new interest in life. The warblings of the high soprano and the puerile puns of the low comedian are forgotten while this gifted girl brushes away the cobwebs of care from the tired brains and weary hearts of her auditors. Francesca Redding was seen in her latest success, *A Forgotten Combination*, by W. L. Lockwood. This was Miss Redding's first appearance at this house as a lone star, and the hearty applause she received proved that she had not been forgotten by her admirers. *A Forgotten Combination* was reviewed here when it was done at Proctor's some time ago. It has been improved in many ways, and several new bits of business

have added to its effectiveness. Miss Redding was in her element as the talkative wife, and her sharp remarks brought many laughs, especially from the married people, who appreciated the amusing situations thoroughly. Harold Hartnell assisted Miss Redding and gave a splendid performance of the husband. The Mimic Four made a big hit in their new sketch, in which they do a little of everything. They have learned part singing since they were last seen here, and their songs are rendered with excellent effect. These young men are hard workers and deserve to succeed. The Five Eds did some good acrobatic work, which was applauded. Pauline Hall continued her engagement, and sang the same songs as she did the previous week, and with the same success. Jones, Grant and Jones, all real coons, made a decided hit with their sketch, which is very entertaining. Jones is a host in himself, and his facial movements are alone worth the price of admission. Frank E. McNish and John J. Cain kept the people laughing with their funny act. Marie Nicholson sang some high class selections very nicely. The Le Roys did all sorts of dances very well. Mile. Olive jugged neatly. June Salmo's contortion act was applauded. Harding and Ah Sid won a good many laughs with their acrobatic comedy work. Eckert and Heck, Moreland and Thompson, and T. J. Heffron were also in the bill. The biography ran along as usual.

**PROCTOR'S.**—Robert Hilliard made his reappearance as a vaudeville star, presenting his own adaptation of Robert Buchanan's stirring poem, *Fra Giacomo*, in which he was seen a few seasons ago at the Bijou. Mr. Hilliard had everything his own way in this piece, as he has all the lines to himself, the other characters being introduced simply to illustrate the story. Mr. Hilliard made a picturesque appearance as Count Paoli, and recited the lines of the poem very effectively. The stage was beautifully set, and everything connected with the production was arranged in a manner befitting the dignity of the performance. The audience listened attentively and Mr. Hilliard received a hearty curtain-call at the close of the act. Earle Ryder played the pantomime part of Fra

were welcomed on their return and danced with a great deal of spirit. Stacey and Birbeck were seen in their pleasing act, which includes music and a quick change. The Bland Sisters wore smiles to correspond with their names, and sang and danced neatly. Harry and John Dillon sang a lot of new parodies, all of which made hits. The Fremonts were seen in their bustling East Side sketch. Glinescotti and Mack did some smart acrobatic comedy work, and the Hoffman Quartette warbled in their sweet Alpines way.

**HARLEM MUSIC HALL.**—This house reopened last Monday evening, under the management of Hurtig and Seamon, with an excellent bill. Lew Dockstader delivered his entertaining monologue. Bessie Bonchill sang charmingly. Pearl Andrews appeared in her old imitations and some new ones besides. Joe Welch personated the Polish Jew to the life. Charles R. Ward's songs pleased the house. Others on the bill were Johnson, Riano, and Bentley, acrobats; Jeanette Elliot, dancer; Almont and Dumont, musical sketch, and Al. Stern in imitations.

**WEINER AND FIELDS' BROADWAY MUSIC HALL.**—Vesta Tilley was in her best form and her catchy songs were encored until she was tired of singing. "The Midnight Sun" was added to her repertoire last week and made an instantaneous hit. Truly Shattuck, the statuette beauty with the wonderful limbs, sang some songs, and Herr Grais' baboons and monkeys showed how well trained animals can do tricks. The Glad Hand, with its many funny and pleasing features, continued to amuse and entertain. John T. Kelly as the Summer resort landlord is right in his element, and Dailey, Bernard, Ross and Fenton, Weber and Fields, Lillian Swain, Gertrude Mansfield, Sylvia Thorne, Frankie Bailey, and Truly Shattuck help materially in the fun making.

**KOSTER AND BIAL'S.**—The Johnnies shed a lot of hot tears on Saturday night when the only Cleo De Merode finished her engagement. At the close of the performance she took herself and her wonderful hair, and her bandboxes and her mamma, and disappeared forever from the great music hall. It is scarcely likely that she

pleasing sketches on the boards. Mr. Robyns as the crusty old lawyer with a kind heart, and Mrs. Robyns in the role of the East Side girl, who is anxious to save her lover from the gallows, are worthy of great praise. Evelyn Britton, the remarkably pretty contralto, who is a great favorite with Pastor's patrons, and who has not been heard here in several months, received a warm welcome. She has put up her hair and has put on long dresses since she was here last and looks like a grand opera queen. Her sweet low voice was heard to great advantage in Max S. Witt's song, "Don't Let Her Lose Her Way," which she rendered excellently. She also sang "Let Bygones Be Bygones," by Edwin J. Cole, which won a genuine encore. Her third selection was a recitation, called "The Engineer's Story," with which she held the attention of the audience from beginning to end. Manning and Weston played their last engagement in vaudeville for some time, as they join Billy Barry's company soon. They were as successful as ever in their little sketch, *The Irish Pawnbroker*. The rest of the programme included jokes and songs by Billy Carter and James Richmond Glanroy, sketches by the Nelson Trio, and Leonard and Fulton, serio-comic selections by Lulu Theis and Mabel Craig, banjo duets by the Carmen Sisters, juggling by Fielding, eccentric acrobatics by the Three Remos, and a lot of parodies by the great and only Tony Pastor.

### THE FOUR COHANS.

In no branch of the theatrical profession is merit more quickly rewarded than on the vaudeville stage. Performers have been known to make the jump from a mere living salary to the income of a Cabinet Minister in a single week.

Of course there are reasons for these sudden rises in salary, apart from that of merit, but merit, after all, is the foundation of success on the stage, and it is hardly necessary to consider the others.

All this is suggested by the dazzling rise of the Cohan family, professionally known as the Four Cohans. The Cohans, up to the end of last season, have been known as a good quartette, who gave satisfaction in every bill in which they appeared, but were scarcely to be considered as headliners. This season they turned up with a brand new thirty-minute sketch, called *Money to Burn*, which was written by George M., the youngest of the Cohans. Within forty-eight hours after they had produced their new comedietta offers of splendid time at an increased salary began to flow in.

The first manager who secured them billed them as stars, and this state of things has prevailed ever since, while their salary has been increasing by leaps and bounds.

Now, as to the personality of the family, who are emphatically the vaudeville hit of the season. The great quartette of fun makers consists of father, mother, daughter, and son. Mr. and Mrs. Cohan are well-known and popular sketch artists, who have been before the public for many years, and still retain the enthusiasm of youth when it comes to a question of entertaining the public. Josephine, the daughter, is a very attractive young woman, and an exceptionally fine dancer. It is a treat worth going miles to see to watch her as she capers about the stage like a fairy, scarcely seeming to touch the ground with her dainty feet. In the new sketch she has shown rare ability as a comedienne. George M., the youngest member of the quartette, is but nineteen years of age, and is already famous as a song writer and composer. He is considered one of the most promising young comedians on the stage, and his character dancing is remarkable for its quaint originality. Some of his song hits are "Hot Tamale Alley," "The Warmest Baby in the Bunch," "Polly's a Puss," and "Hugh McHugh."

He is also the author of several sketches now being used in vaudeville, notable among them being *A Tip On the Derby*, which is being played by Filsen and Erroll, and *The Professor's Wife*, written for the Cohans. *Money to Burn* was originally written as a farce-comedy for Lew Dockstader, but the young author decided to condense it and do it in vaudeville. The wisdom of this step is shown by the great success it has made everywhere it has been seen. The Cohans are under the management of Joseph F. Vion, of 42 West Thirtieth Street, New York.

### NEWS FROM GERMANY.

Tom Browne, the whistler, has written several letters from abroad to *The Mirror*, all of which were bright and newsworthy. His latest, received last week, follows:

**BERLIN, GERMANY, Oct. 20, 1897.**

To the Editor of *The Dramatic Mirror*:

Sir.—Since my last letter from London we have played successful engagements at Geneva and Vienna. At the latter place we played nearly seven weeks and had a highly enjoyable stay.

We opened at Apollo, Berlin, Oct. 1, and our turn was received with such favor that we have arranged a return engagement. We play at Breslau next month and in Dresden in December. Among well-known people here are Mario Helton (who is our star), Griffin and Dubois, and the Four Barnells, English eccentrica. At the Wintergarten, Alexandra Dagnier, of Dagnier and DeCalle, is a big favorite, and her voice is one of the very few that can be heard in this vast auditorium. Kara and the American biograph are also big success at the Wintergarten. Morris Cronin is due here shortly. He is now in Munich. The Bixfords, American acrobats, were in Vienna when we were there, and will open at Apollo Nov. 1. Lotte Gilson opens at the Wintergarten Dec. 1. She is also booked at other big cities, including Vienna and Hamburg. There is great rivalry between the Wintergarten and Apollo, and attractions are being searched for all the time. We enjoy ourselves here, but for all that we commence to long for a sight of Broadway and to meet some of our friends. According to present arrangements we shall remain here for a long time yet, as we are booked in London from May to Sept. 15, 1898. Jim Marco and his twin are tickling audiences nightly at the Empire, London, and I also read very favorable accounts of the Barber-Kilpatrick bicycle act at the Alhambra. We get *The Mirror* regularly from Low's London office, and the New York daily papers are on file at the Cafe Bauer, Berlin. Here from 5 to 7 p.m. all the performers, agents, and managers are wont to kill time every evening (including Sundays, too). With best regards to *The Mirror* and all inquiring friends, I am,

"Yours whistlingly,"

Tom Browne.

### ODELL WILLIAMS' SKETCH.

Odell Williams tried his new sketch, *The Judge's Wooing*, at Keith's Union Square Theatre on Election night, as an extra turn. His success was so pronounced that Mr. Fynnes was warranted in giving him an engagement, which he will fill in the near future after his present



THE FOUR COHANS.

Giacomo, Blanche Chateau looked pretty as the dead wife, and Alice Huntress appeared as the page. Pat Reilly and his excellent company furnished the rest of the entertainment. The Lane Sisters and the Franchetti Sisters strove for the favor of the audience with acrobatic dancing acts. The Brothers Deacon jumped in and out of barrels in many marvelous ways and were well received. Pat Reilly gurgled through his mealy-mouthed monologue, and then redeemed himself with some good political cartoons. Little Dick Gardner and his big brothers made hits with their musical comedy act. The Eldridges put real com vim into their work, and their songs and cake walk evoked applause. Frank D. Bryan was not profited by the advice extended in *The Minnow* a short time ago, and is still doing the same jokes and songs. The programme says he is "the man who writes the songs he sings." He evidently does not believe in overworking his pen. Mr. Bryan appears to be a bright comedian, and he ought to fix up something new. At any rate he ought to leave the "chicken-neck" gag for Arthur Eighty. Charlie Mack, late of Morton and Mack, in evening dress and without his Irish make-up, did not prove a howling success. He had better look around for a new partner and fix up a sketch. He tried to make a little wooden figure do the dance which was formerly the most entertaining feature of Morton and Mack's act, but it was not in working order, and he had to give it up. Eulalia, the dancer, did a couple of solos, and also appeared as the master of ceremonies in the cake walk of all nations, which was a very entertaining feature. Frob and Rugo did their dangerous-looking acrobatic ladder act. Felix Hanney and Gracie Emmett were also in the bill. Two novelties in the living picture series made big hits. One was a picture of the late Henry George in a characteristic pose, and the other was a view of Richard Croker riding in triumph on the back of a tiger. For Liberty, a Cuban tragediette, was given on Monday afternoon. An account of its production will be found elsewhere.

**PLEASURE PALACE.**—The Russell Brothers and their company of comedians made things hum last week, and amused audiences which tested the capacity of the house. As the servant girls, the stars are as amusing as ever. Caron and Herbert did their exceedingly funny acrobatic comedy act and the usual laughter resulted. Montgomery and Stone sang, danced, and joked themselves into great favor. Lizzie R. Raymond sang several up-to-date songs, including a ballad called "You'll Soon Forget," which made quite a hit. Lina Pantzer presented her astonishing wire act, which made a sensation and won her many recalls. The Northern Troupe

will ever return to America, unless she manages to learn how to dance, or else gets up some new advertising dodge to beat the Belgian King idea. Paula Del Monte also finished her stay, and will soon be back to the shores of sunny France. The only novelty on the bill was the act of Dick, Dick, and Dickie, two comedians and a dog. The comedians were not very comic, and the dog, which was trained by them, was about the same. The great Faust ballet was continued. Marie Lloyd sang some smart songs. Miss Rommello drew pictures on velvet with sand, and the Brothers Griffiths kept the audience yelling with their funny donkey act, and the Du Kock Troupe did some neat acrobatic tricks.

**TONY PASTOR'S.**—A new comedietta, called *A Pillar of Salt*, by Katherine E. Rand, was presented by Joseph J. Dowling, Claude H. Brooke, Myra Davis Dowling, and Lulu Warrington. Mr. Dowling's name was heavily featured, the rest of the performers being simply referred to as "Company," but as far as the acting went, he had less to do than any one in the cast. The burden of the work fell on Mr. Brooke and Mrs. Dowling, and they acquitted themselves well. Mr. Dowling appeared as a doctor who owned a valuable statue, which he believed was the original Mrs. Lot, who was turned into a pillar of salt for being too curious. He goes out, leaving an elderly friend to take care of the house and the statue. He also leaves in his care a bottle of some wonderful elixir of life, warranted to put life into an Egyptian mummy. The old man spills some of it on the statue, which comes to life and begins to make things pleasant for the old gentleman. She proves to be Lot's wife, and the idea is elaborated in a way which wins a good many laughs. The sketch seems to have been taken entirely from *Niobe*, which it resembles in many ways. Mrs. Dowling looked pretty in her Greek costume, and read her lines well. Mr. Brooke was funny as the elderly individual who brings the statue to life. Mr. Dowling and Miss Warrington were efficient in their parts. Bonnie Thornton made her reappearance after a long absence, and although her voice was not in the best condition she made a hit with her songs. A new version of the "Johnny Jones" song, a ditty about Klondike, "Minnie McEvoy," and "When You're in Love," written by herself, were the features of her repertoire. She is as popular as ever, and the little "jollies" she threw at the audience from time to time made big hits. Mr. and Mrs. Williams Robyns made their first appearance at this theatre in the sketch *The Counsel for the Defense*, which made a splendid impression. They have made many little changes and improvements in the piece since it was seen here last, and it is now one of the most



## THE NEW YORK DRAMATIC MIRROR.

NOV. 13, 1897.

scenery, music, and electrical effects are very elaborate.

**Clifford's Savoy:** The Rentz-Santley co. is the attraction, and is made up of two operatic burlesques. A World of Pleasure and a travesty of the popular operetta, *Orpheus and Eurydice*, together with an excellent olio.

**Sam T. Jack's Opera House:** Karina and Little Egypt, the most popular drawing cards that have been at this house for many weeks, continue for another week. Siegfried, the mimic, and Charles Banks are also in the olio. The burlesque is called Klondike.

**Drexel Theatre:** The bill includes the Three Constantine Sisters, the Aherns, Mille Kathinka, Finley and Touhey, Hadi Lissik, the Wilson Family, John C. Murphy, Lelliott, Busch, and Lelliott, and others.

**Prof. Leonidas' Winter Circus:** has been doing only a fair business. The programme is made up of some clever performers.

**Imperial Music Hall (Clark and Kinzie, managers):** opens for the season Saturday Nov. 14 and will be run as a first class burlesque and vaudeville house, with Louis Epstein as manager.

**Stewart Young:** a professional aeronaut and nephew of Nick Young, the veteran balloon official, was drowned in Lake Michigan Nov. 4. He made his ascension from the Winter Circus, and when he attempted to descend the parachute would not work and he landed with the balloon in the lake, and was drowned before help could reach him.

**HARRY EARL:**

**PHILADELPHIA, PA.:** Gilmore's Auditorium last week, with John and Emma Ray in *A Hot Old Time*, played to standing room only, and deserve the credit of being the cleanest, brightest, and most entertaining musical farce presented in this city this season. Edgar Selden is the manager. This week a good card, with the varioscope representing the Corbett-Pitzmammon contest, aided by a vaudeville co. headed by Swift and Chase, Lillian Walton, and Chip, giving two performances, for this week only. Halton and Fidell's First Prize Ideals follow. B. Hopkins' Trans-Oceans 22. Donnelly and Girard in *The Grouse* 23.

The famous French horse trainer, Emile Gauthier, has created a genuine sensation at the Bijou Theatre, and has been re-engaged for this week, aided by the following well-known artists: Filion and Errol, Paulinetti and Pico, Joe Cawthorne, Charles T. Aldrich, Jerome and Alonzo, Merritt and Gallagher, La Porte Sisters, Moran and Wesley, Reilly, Templeton, and Taylor, Baby Clover, T. J. Heffron, and the biograph, to usual crowded houses.

Misco's City Club, with their usual splendid novelty attractions, are a big card this week at the Trocadero, owing to a large house, and making two changes of programme during the engagement. Weber and Fields' Vaudeville Club follows 15.

Twentieth Century Maids 22.

Irvine Brothers' Big Specialty co. hold the week at the Lyceum to good patronage. The special feature are the imitation Barrison Sisters, the Trio de Marois, the Four Pirates, George Sydney, Minerva Lee, Woods and Irving, Kilroy and Rawson, Harvey Sisters, the De Vargas, and Dick Leggett, in splendid programme, with many new features.

Bob Carr and Billy Johnson, in their musical comedy, *A Trip to Connecticut*, is the attraction at the Standard Theatre this week. The co. of colored comedians is clever. Lloyd Gibbs, Tom Brown, Bob Kelly, Jessie Shipp, Walter Dixon, Camille Casselle, and Vincent Bradley are the stars. Business fair.

Kensington Theatre announces Miss New York for the week.

The Eddy Troupe and James Thornton come to the Bijou Theatre Nov. 14—Joe Oppenheimer's Miss New York, Jr., comes to the Lyceum Theatre 15, with Marie de Rosette, Harry Le Clair, Eddie Lennox, Crawford and Manning, Three Morellis, and Florence Edwards.

**S. FARNASSER:**

**BOSTON, MASS.:** Although B. F. Keith has returned to this country, he has not yet touched foot in Boston; but he has already given indications of what he intends to do to his palatial theatre here, which might have been considered perfect by any ordinary manager, now that the Tremont Street entrance is completed. However, Mr. Keith is not satisfied, and he means to make it still finer by the addition of an aquarium and art gallery.

In Naples he was fascinated by the aquarium and he conceived the idea of making the floor under the old Bijou into such an institution, while above will be an art gallery, to be given to the exhibition of paintings.

Artists will be permitted to exhibit their works there, and Mr. Keith will display there the superb works which he has purchased in Europe. Another addition will be an elevator running between the two theatres, and I would not be surprised to see a roof-garden added for summer entertainment; but nothing is now said about such a place.

Mr. Keith has been traveling in Europe since April, 1896, and in his absence his interests have been perfectly handled by General S. K. Hedden, E. F. Albee, and his able lieutenant S. K. Hedden, M. J. Keating, and W. E. Bryant. If Mr. Keith comes to Boston this week he will see a fine bill upon his own stage. It is headed by Charles B. Wallace, Florence Brandon, and Charles B. Hawkins in Frederic Lomaitre, and includes the biograph, the Five Edyas, Ed M. Favor and Edith Sinclair, Maxwell and Simpson, the Olympia Quartette, Billy Carter, Gertrude Loveling, Newboys' Quintette, Florence Moore, McMichael Cain, the Dunhams and cata, the Lorrets, Hill and Whitaker, Win Rose, Hawley and Leslie, Stanley and Scanlon, and the Three Manjeau Brothers. Robert Hilliard in *The Littlest Girl* will come next week.

The Zoo made a ten-stripe last week when it carried out its plan of having a couple married in the den of lions in the main exhibition hall. The ceremony was advertised to come off 4, and invitations were sent out for that night. The Zoo was packed for Boston people were evidently anxious to see the happy pair devoured by hungry lions, but nothing of the sort took place. So dense was the crowd that it took half an hour for the police to clear a passage to the den where the bridal procession made its way. The happy pair will hold receptions at the Zoo all this week, and the other attractions are a cake walk, the Klondike Sisters, Alexander Wilson, Charles Keene, and the Whistling Coon.

At the Howard Atheneum this week the combination is Jeanne's Black Crook Burlesques, including Kitty Clements, Larry Smith, and Mamie Chapman, Kitti Wells, serio-comic; Emery and Marlowe, Murolo, Tommy Atkins, Gardiner, Gilmore, and Harris. The house olio presents Frank Cushman, Jessie Miller, George E. Austin, Terry and Elmer, Magee and Crimmins, Warren and How, and Ward McIntyre, Kennedy and James, and Dick Sands.

In addition to the performance of *The Boy Scout* by Frank J. Keenan and the stock co. at the Grand, there will be an olio presented by the Elinore Sisters, Charles Diamond, the Bees Brothers, Bert Hale, Billy and John Spencer, George W. Wade, Maybell E. Fisher, Burro, Pete Griffin, and James Copper.

Rice and Burton's Extravaganza co. is at the Lyceum this week, presenting in its olio Burton and Eckhoff, Miles and Raymond, Frankie Haines, Swan and Hubbard, the Hill Sisters, Hattie Mills, and the Five Naughty Girls from Paris.

The smoking concerts at the Palace are as popular as ever with those who can find this innovation nowhere else in Boston. The attraction is Eaton and Weatherby's Colored Sports.

Vaudeville artists who appear at Austin and Stone's this week are: Kasuwamura's Japanese Midgets, Blewett and Daly, John and Lulu Keegan, Francis and Helen St. Clair, Winchester and May, Ted Morton, Biggs and Crowley, the Sisters Marquette, Barnes and Williams, and Mr. and Mrs. Burroughs.

Colonel William Austin has opened the Aquarium, at the corner of Washington and Pine Streets, with every prospect of success. The attractions this week include the Biellies, Sidonia, the bioscope, Master Bessy's trained animals, El Bosco Shadur, Mille Gracia, Staib's Spanish Students, Midwinter Mites, Godfrey's cats, and Young.

**JAY BENSON:**

**WASHINGTON, D. C.:** Hopkins' Trans-Oceans, under the management of Robert Falgout, is this week's attraction at Kerman's Lyceum Theatre, opening to a very large house. Papina, the girl, in her wonderful dances, scored a big hit. Others prominent in the co. are: Will H. Fox, the Sidmans, Morton and Bevelle, Karmo Trio, Leona Lee, Henry Kessler, and George and Bailey. Guy Hill's New York Stars with Steve Brodie, played to an excellent week's business 1-4. The Columbian Burlesques is the attraction for week 15-21. Last week's stars at the Bijou Family Theatre were Charles T. Ellis, Clara Barry, Charles Johnson, F. M. Welch, Julian Walcott, Harry Budworth and Nellie

Brimmer, Chulita, Paul Brady, Needham and Jones, the Farnum Brothers, and the favorite Byron G. Harlan. This week the people include Milton and Dolly Nobis, Fredo and Dale, Hart and Irving, James Bingham, Andy Amos, Kittle Bingham, Shaffer and Sandal, and the re-engagement of Byron G. Harlan.

**JOHN T. WARDE:**

**JERSEY CITY, N. J.:** Bowsoff Midgets Star Specialty co. played the Bon Ton 1-6 to packed houses. The Bowsoff, Carr and McLeod, Mlle. Chalet, Armin and Wagner, the Le Verde Sisters, Stanley Whiting, Frey and Fields, Colby and Way, the Couture Brothers, and Howard and Abt. The programme gave satisfaction. Rose Sydell's London Belles 15-21.

Carr and McLeod joined the Bowsoff Midgets 1, replacing Deloitte and Clemence, the musical clowns. Carr and McLeod are doing a novelty musical act.

George Clarke is now business-manager of In Atlantic City, and is endeavoring to secure time in this city.

William H. (Pop) Sherwood, manager of John L. Sullivan's co. met a number of old friends during the engagement of the co. at the Lyric Theatre, Hoboken, 1-3, and reports business as good.

Redmond A. Flynn and Ernest T. Mack are organzians, and are rehearsing a new farce-comedy, *The Irish Widow*, in this city. The people engaged are Hogan and Mack, James H. Maher, Ed Johnson, Joseph Black, P. J. Daly, Mac Benedict, Mack, Sodas, Martin and Minnie St. John, R. A. Flynn is business manager.

Ed O'Connell and Dick Mack, comedians, of this city, have joined George H. Adam's Comedy co., and write home that they are one of the hits of the bill on the tour through Pennsylvania.

Stanley Whiting and his co. made one of the hits with the Bowsoff show at the Bon Ton Theatre 1-6.

**WALTER C. SMITH:**

**PROVIDENCE, R. I.:** The Olympia : The bill 1-6 was headed by Conway and Leland, and the Olympic Quartette. Others were O'Brien, Jennings and O'Brien, Kenno and Welch, John and Nellie Healy, Howe and Edwards, French Sisters, Hodges and Launchmores, and Ali and Boni. Business good. 8-13. Corsi, Routt, Walter Gale, Carr and Jordan, Sisters Ori, McLean and Hall, Quigley Brothers, Alice Walters, Delmore, the Belstones, Thorne and Boomer. The Westminister: May Howard's Extravaganza co. presented an excellent bill to very good houses 1-6. Ruth Robinson, Mille Rava, Udell and Pearce, and Frances Madigan in a new act, Jeannine, Aubre, DaCosta, Strong and Adams, Barr and Evans, and Mills and Henshaw. The costumes are new and striking. Pay Foster co. 8-13. A large delegation of students of Brown University attended 3 and made things merry for the May Howard co. burlesques.

**H. C. RIPLEY:**

**MILWAUKEE, WIS.:** Hallen and Fuller's First Prize Ideals drew full houses at the Alhambra Oct. 31, and proved one of the strongest vaudeville organizations on the road. Smith and Cook, Carrie Scott, Lewis and Ernest, Florence Bindley, the Baggesons and Johnson, Davenport and Lorella, are all good. George Fuller Golden gives a most entertaining monologue, and Fred Hallen and Molly Fuller present their sketch, *A Fair Exchange*. Hanion's Superba follows next week. Advance sale is large. Clifford's Gauby Burlesques opened at the Academy Oct. 31 in *His French Doll* to large and pleased audiences. The feature of the performance is a three-round sparkling exhibition between Dan Crodon and Tom Tracy. Specialities by Clements and Marshall, Maximilian and Shields, Zou Mathews, Sherman Wade, Marie DeCampi, and Madeline Shirley. Next week the Cyrene Burlesque and Vaudeville co.

**C. L. N. MORRIS:**

**SAN FRANCISCO, CAL.:** An excellent bill at the Orpheum Oct. 25-31 has packed that house throughout the week. Madame Orbszany, with her trained cockatoos; Provo, the juggler; the Adelphi Trio in their bar performance, get lots of applause. Press Eldridge is the favorite, for he is greeted with storm of applause and holds the attention of the audience for fully half an hour, provoking roar of laughter, and even then they are loath to part with him. Gia Hayden, Edna Collins, Arthur and Jenny Dunn, and Hayden and Betheron are holdovers, and help to make up an interesting programme, which closes with a dozen views by the American biograph which are quite a novelty.

**W. W. KAUFMAN:**

**CLEVELAND, OH.**—The Misco's City Club co. played week of 1 at the Star, giving a much better performance than on previous visits. The olio contains some good features, the work of Bert Leslie and Carrie Fulton, the Kumina, and Lew Palmer being worthy of mention. The bill closes with Mr. Paris of Newark. Thursday 4 the burlesques were changed. The Gay Girls of Monte Carlo and The Countryman's Dream being substituted. Fred Rider's Moulin Rouge comes to the Star week of 8. Al March, as a club twirler, is making quite a record for an amateur. His work has been favorably noticed by Gus Hill and others. Flynn and Sheridan's Big Siamese double show comes to the Star week of 15. Charles Harris and Nellie Walters, with the Moulin Rouge on, that plays the Star week of 8, are both natives of Cleveland, and will be given a hearty welcome by their many friends.—Bert Leslie, who fills the place of Harry Bryant in the City Club co. is the author of the farce-comedy *A Booming Town*.—Louise King, the pretty burlesque artist with Misco's City Club co., has signed a contract to appear at Dawson City the coming Summer.

**DETROIT, MICH.:** At the Capitol Square Flynn and Sheridan's Big Sensation is doing a large business. Next booking Night Owls.

**LOUISVILLE, KY.:** Robert Fitzsimmons, with Martin Julian's Vaudeville co. opened at the Buckingham for a week Oct. 31 to capacity. The show is good.

**NORTH ADAMS, MASS.:** Bijou Theatre (Bijou Syndicate, managers): House was dark week ending 6, while a few needed improvements were made. Emily Zola, burlesques, 8-13.

**SPRINGFIELD, MASS.:** The New Gilmore (P. F. Shea and Co. managers): Edward S. Ables was seen week of 1 with Helene Lowell, a very sweet singer. He gives a neat and amazing sketch, closing with a striking imitation of Richard Mansfield. Other features were Barne and Simon, Fish and Quigg, Mike Tracy, Edward J. Boyle, Armstrong Brothers, Cowall and Swan, and Nellie Waters, "the Irish bobtail."

**QUEBEC, CAN.:** Casino (Louis Verande, manager): Week Oct. 25-31 Alice Carnoval, Nellie Burt, the De Veaux, Mr. and Mrs. Harmont, the Electric Trio, Louis Verande, and Professor Hampton's dogs and cata. Week 1-7 Chris Eastman, Marie Porter, Helene Rosini, Moa and Goodrich, Mr. and Mrs. Lariviere, Rio Da Costa, Harmont, the Marions, Kurz, Robinson and Morrissey, Professor Hampton's trained dogs and cata (second week). Business, as usual, is good.—Gaiety Theatre (Harry W. Simon, manager): The house has been dark. Mr. Simon is going to change his policy, and hereafter nothing but first-class burlesque and vaudeville will be played. Bobbie's Bohemian Girls 8-13. Rose Sydell's London Belles 15-16. Watson Sisters 18-20. N. S. Wood 22-23. Flynn and Sheridan's Burlesque co. 25-26.—Tivoli: Business of the Wonderland, Wilmington. Mrs. Anna Revere, Anna Wheeler, Clara Barton, Sam Green, and Tom J. Grimes.—At Tivoli: Tivoli (John Straka, proprietor): Week Nov. 14 a good bill was presented by the Straka Ladies' Orchestra, and Flossie Nach Schuyler, and Al. H. West to good business.

**TROY, N. Y.:** Gaiety Theatre (James Hearne, manager): The White Elephant Extravaganza 1-4, opened to big business. Specialties by Emerson and Omega, Mabel Hazleton, Cunningham and Grant, Lamont and Love, Bailey and Hilton, and Tom Nolan. The imitation of Sousa by Robert Dailey is the hit of the show. Rossoff Midgets 8-13.

**ROCHESTER, N. Y.:** Wonderland Theatre (J. H. Moore, manager): Week of 15 the olio included Emily Lytton, Edmund Hayes, Harrigan, Hill and Whittaker, Norward Brothers, O'Rourke and Burnett, Harry Edison, and the cinematograph.

**ST. PAUL, MINN.:** The Palm Garden Theatre (A. Weinhuber, manager): Opened 1 to a large attendance, matines and evening, 1-4. The co. embraces fifteen vaudeville people. They presented a good olio, and a burlesque. McGuinness' Reception Entertainment are Boone Clark, Gertie Grimes, Gussie Flamm, Lillie Hart, Eleanor Revere, Lizzie Sheldon, Anna, and Eddie Bower, May Borden, Anna Wheeler, Clara Barton, Sam Green, and Tom J. Grimes.—At St. Paul: Tivoli (John Straka, proprietor): Week Nov. 14 a good bill was presented by the Straka Ladies' Orchestra, and Flossie Nach Schuyler, and Al. H. West to good business.

**WILMINGTON, DEL.:** Wonderland (W. L. Dockster, manager): Business is very good. Edwin W. Harlow, Richard—Pastor's, N. Y., 8-13. Howe and Ward—Ward—Proctor's, N. Y., 8-13. Hall, E. M.—Pike's, Cincinnati, 7-14. Opera House, St. Louis, 15-21.

Bardino and Ah Sid—Keith's, Phila., 8-13. Johnson and Gorman—Ninth and Arch, Phila., 8-14. Jerome and Alexis—Keith's, Phila., 8-13. Jones-Grant-Jones—Keith's, N. Y., 1-13.

Eunge, O. H.—Francais, Montreal, 8-13. Knight, Charles—Olympic, Chicago, 8-13. Katherine, Mlle.—Drexel, Chicago, 8-13. Knoll and McNeil—Keith's, Phila., 8-13. Luken, The—Proctor's, N. Y., 8-13. Laughlin, Anna—Proctor's, N. Y., 8-13. Lowerine, Gertrude A.—Keith's, Boston, 8-13.

La Porte Sisters—Keith's, Phila., 8-13. Lorraine and Howell—Haymarket, Chicago, 8-13. Lundens, The—Haymarket, Chicago, 8-13.

Lovell, The—Pastor's, N. Y., 8-13. Lewis and Elliott—Pastor's, N. Y., 8-13. Lewis and Ward—Keith's, N. Y., 8-13.

Lillard, Marie—Keith's, N. Y., 25-Nov. 13. Littlefield, C. W.—Bijou, Worcester, 8-13. Keith's, Boston, 15-21.

Montgomery and Stone—Hyde and Behman's, Brooklyn, 8-13. Lyceum, Buffalo, 15-20.

Mudge and Morton—Pearl Street Theatre, Albany, 8-13. Gilmore, Springfield, Mass., 15-21.

Maxwell and Simpson—Keith's, Boston, 8-13. Merritt and Gallaher—Keith's, Phila., 8-13.

Moran and Wesley—Keith's, Phila., 8-13.

Morton, Sam and Kitty—Haymarket, Chicago, 8-13.

Matheson, Mons.—Haymarket, Chicago, 8-13.

Murphy, John C.—Drexel, Chicago, 8-13.

Manning and Prevost—Gaiety, Quebec, 8-13.

Neville and Baylow—Hopkins', St. Louis, 8-13. Opera House, Chicago, 15-20.

Norman, Mary—Olympic, Chicago, 8-13. Opera House, Chicago, 15-20.

Noyes, Five—Pastor's, N. Y., 8-13.

Northern Troupe—Palace, N. Y., 1-13. Proctor's, N. Y., 15-

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" CLAUDE BROOKES,  
" CHARLES PLUNKETT,

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" CHARLES STANLEY,  
" FRANK SHERIDAN,  
" GUY NICHOLS,

MR. TAYLOR GRANVILLE,  
" WILLIAM MORTON Jr.,  
MRS. THORNDYKE BOUCICAULT,  
MISS GRACE FILKINS,

MISS GERTRUDE COGHLAN,  
" LULU KLEIN,  
" CORA BOLTON.

GEO. C. TYLER, Managers  
J. A. FEED,

#### LETTERS TO THE EDITOR.

##### AS TO CORRESPONDENTS' DUTIES.

WESTERLY, R. I. Nov. 4, 1897.

To the Editor of The Dramatic Mirror:  
Sir—As a constant and careful reader of THE MIRROR for many years I beg leave to voice the sentiments of "The Parties of the Second Part" in your current issue. I believe your widely read and universally liked paper would please its many readers the more if it should combine the reports of provincial correspondents to the names of the theatre and manager, date, attraction, and business done.

I believe the larger cities should render the same exhaustive, critical reviews at present, but the smaller cities are constantly sending conflicting statements. For instance, before last year's worthy representative at Portland, Me., pronounced Sawtelle's Dramatic Co. (of which I have the honor of being the leading man) "the best co. of its class ever seen in that city," whereas your correspondent at Norwich, Conn., this week declares the same cast, scenery, specialties, and plays as "of a fair class." In your present week's issue your Savannah, Ga., representative declares Byron Douglas in Secret Service to be "unsatisfactory," whereas your Knoxville, Tenn., writer finds that he "deserves special mention." On the succeeding page of the same issue your La Crosse, Wis., correspondent finds Charles E. Blaney's A Hired Girl "not satisfactory," although your gentlemanly correspondent at Fond du Lac, Stevens' Point, and Oshkosh take occasion to think otherwise.

I am not smarting under adverse criticism, but with full knowledge that it is but one person's opinion. I believe criticism from the minor towns should be suppressed. There are many correspondents, and I suppose, like other mortals, they suffer from indigestion and have their tastes in the dramatic line. But when they secure the best seats in the house on THE MINNION's credentials, and with the assurance that "favors will be reciprocated," it is hardly fair to the traveling manager that his attraction should be subjected to unfavorable comment which is often the expression of personal taste rather than a knowledge of dramatic art or its technicalities.

Very truly yours,  
CHARLES MORTIMER.

#### MR. DALLAS WITHDRAWS.

BUSHKILL LODGE, OAKLAND VALLEY,  
SULLIVAN CO., N. Y. Nov. 2, 1897.

To the Editor of The Dramatic Mirror:

Sir—Will you make public, through the medium of your next issue, the fact that I have withdrawn my name from the list of members of the Actors' Society of America, for two reasons.

First—I strongly disapprove of an alliance with any "League."

Second—The last resolution on printed form sent me is "American managers must only employ native talent."

Talent is pretty well independent of nationality, and I can only characterize such a resolution as absurd and puerile.

I beg to remain, yours faithfully,  
MERVYN DALLAS.

#### WILLIAM HEPNER IN NEW YORK.

William Hepner, the well-known theatrical wig maker, has removed his establishment from Chicago to New York. This move has been contemplated for the past five years, and has been deferred only until the right location might be secured. Mr. Hepner has opened a suite of offices in the Broadway Theatre Building. The Chicago branch will continue. Arthur O'Gorman, for many years Mr. Hepner's foreman, has been taken into partnership, and will be at the head of the Chicago establishment. Mr. Hepner appreciates the great value of his Chicago house, but his headquarters should be in New York. Washington, D. C., is Mr. Hepner's home, but he has thousands of friends in the theatrical business who will be very glad to hear of his having at last come to New York. Among his patrons may be mentioned De Wolf Hopper, Lillian Russell, Da-Lila Fox, Jessie Bartlett Davis, H. C. Barnaboo, Ellen Terry, Henry E. Dixey, Sir Henry Irving, Mr. and Mrs. Kondal, E. H. Sothern, Nat C. Goodwin, and Joseph Jefferson. His last work has been the fitting out of the new Smith and De Koven opera, The Highwayman, soon to be seen at the Broadway Theatre.

#### A NEW MELODRAMATIC PRODUCTION.

New York is soon to see Henry Bagge and Edmund Day's new melodrama, The Golden Hope, produced in a manner that will overshadow any similar production of late years. Henry Bagge is engaged for the leading role. The O'Gorman, which is co-constructed to give the actor-author every opportunity to display his diversified qualifications. It is not the intention of the managers, however, to star any actor in particular. The first act of the play is laid in Shorncliffe, England, and the next three acts in Arizona. The O'Gorman, a young Irish officer, is forbidden by the father of the heroine to continue paying his addresses to his daughter, and, losing the bulk of his money at cards, becomes disheartened and determines to resign his commission and seek his fortune in America. At the suggestion of an American speculator who owns gold mining interests in Arizona, he goes to that State and becomes the manager of a gold mine. The story is an unusually strong one and contains a real love interest. The local coloring is pronounced. Mr. Bagge's collaborator, Edmund Day, having resided six years in Arizona.

#### BLUE JEANS BREAKS RECORDS.

Joseph Arthur's successful play, Blue Jeans, continues to attract and please everywhere. Its recent engagement at the Bowdoin Square Theatre, Boston, where 12,361 persons paid admissions, was a record breaker. The S. R. O. sign adorned the entrance of the theatre at every performance. Edward Arlington is directing the tour of the company, and has the time entirely filled for this season. He has opened his books for next season.

#### THE ELKS' ANNUAL BENEFIT.

Arrangement are nearly perfected for the thirtieth annual benefit in aid of the charity fund of New York Lodge I. B. P. O. Elks, to be held at the Herald Square Theatre on Nov. 18. Among the prominent artists who have volunteered their services are Vesta Tilley, Anna Held, Ross and Fenton, the Griffith Brothers, Paulinetti and Pigno, Lew Dockstader, Saharet, and John Le Claire. Notwithstanding the excellence of the programme the regular prices of the theatre will prevail. The management announces that "patrons of this benefit will not be annoyed by the sale of flowers or programmes."

#### NATIONAL PRINTING COMPANY, NEW YORK.

P. Dillon, for a number of years associated with the late Commodore Tooker in the Metropolitan Job Print, has retired from that company and organized the National Printing company, with offices and plant at 141 and 143 West Twenty-fourth Street. He has surrounded himself with men experienced in the show printing business, and has ample capital at his back to conduct the business on lines mapped out. Prompt attention and delivery of all orders are guaranteed by Mr. Dillon. Their poster and type work will be a specialty.

#### A HOT OLD TIME'S BUSINESS.

A Hot Old Time just closed one of the biggest weeks in the history of Gilmore's Auditorium. The S. R. O. sign cut a prominent figure during the engagement. The receipts for the week were \$7,180,45.

#### OBITUARY.

Mrs. W. B. Parkes (Amy Sedgwick) died in London on Monday. She was born in Bristol on Oct. 27, 1837, and became identified with several classic roles. In 1858 she married Dr. W. B. Parkes, who died in 1868.

Henry Deane died at London, England, on Oct. 26, aged fifty four years. He was a popular member of Mr. and Mrs. Bancroft's company, and twice visited this country with Mr. and Mrs. Kendall.

Leopold Pincus, an opera singer, died at New Orleans, La., on Nov. 2, and was buried by the Actors' Fund.

Jesse U. Randall died on Nov. 5 at the State Homeopathic Hospital, Middletown, N. Y., and was buried by the Actors' Fund.

George E. Hayden, the well-known costumer, who died at his home in Boston on Oct. 22, commenced business in Boston in 1850, in a small room in Essex Street, going thence to Montgomery Place, and later to Washington Street, opposite Essex, where his rooms were badly damaged by the fire which destroyed the Globe Theatre in 1872. With limited means but with unlimited pluck, he secured larger rooms in Washington Street, and here began the successful development of the business which placed him in the front rank of the costumers of the country. He possessed an unusual natural aptitude for his work, combining with scrupulous attention to details a conscientious observance of correctness in matters of design and construction of theatrical costumes. The remains were buried in Mount Hope Cemetery.

J. J. C. Scott died in this city on Nov. 4 of consumption. Born in Birmingham, England, in 1840, he came to America about fifteen years ago, and was here associated with the ill-fated Theatre of Arts and Letters. About four years ago he joined the business staff of THE MINNION, beginning in January last to go South in search of health. He returned to New York in September, and failed rapidly until the end. Mr. Scott was widely known and highly esteemed in the profession. He leaves a widow and one child. Funeral services were held at Mr. Scott's last residence in Harlem on Nov. 6.

Simon Dentsch, at one time head of a New York firm of costumers, shot himself fatally at Boston, Mass., on Nov. 1. He had been despondent ever since the failure of his firm. He was forty-four years old, and leaves a widow and a son.

Gedone Olivieri, a widely known teacher of singing, died at Boston, Mass. on Nov. 1, of cancer. He was born at Ancone, Italy, in 1851, and had won international fame as an opera director, coach, and accompanist.

Francis Xavier died on Sept. 21 at Maysville, S. C., of apoplexy. He was born in Liverpool in 1840, and came to America as a teacher at Terre Haute, Ind., where his appearances in amateur performances led him to enter the profession. His last engagement was with Captain Paul. His wife, Hattie L. Forrest, survives him.

Abraham Nathanson, a chorus singer at the Thalia Theatre, died in this city of asphyxiation on Nov. 2, aged thirty-eight years.

George F. Suck, a well-known musician of Boston, Mass., died in that city on Oct. 30.

Adolph Stein, a chorus singer with the Damrosch Opera company, was struck by a train and instantly killed at Woodside, N. Y., on Nov. 4. Born at Leipzig in 1850, he came to America twelve years ago, and had sung ever since in German opera. He leaves a widow and five children.

Joseph E. Gordon died at Rochester, N. Y., on Oct. 31, aged thirty-six years. He had been connected with the theatrical profession for twenty years. His last engagement was with Arthur C. Sidman in A Summer Shower. Mr. Gordon had suffered from a complication of diseases, and during the past summer had been confined to bed. He is survived by his widow (Minnie McKay) and two sons. His remains were interred in Mount Hope Cemetery.

SEASON '97-'98.

OLYMPIA STOCK COMPANY,

Supporting Miss FAITHE OBERG.

All time filled to season '98.

WANTED.—A few good people wanted stage, including tall, good looking juvenile man, capable of playing leads; soubrette with strong specialty, and comedian who is funny; lady pianist. Specialty open given preference. All or address: L. W. COOPER, care of Mills Studio, 1643 Broadway, New York City.

#### THE NEW YORK DRAMATIC MIRROR.

21

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" CORA BOLTON.

TOUR UNDER DIRECTION OF  
THE LIEBLER CO., Room 501 Knickerbocker Theatre Building.

# MRS. FISKE

Presenting Lorimer Stoddard's play, from Thomas Hardy's novel (copyrighted by Harper and Brothers)

## Tess of the D'Urbervilles

With her Unrivalled Company, including

Frederic de Belleville, John Jack, Mary Shaw,  
Forrest Robinson, George Trader, Mary E. Barker,  
Williford North, Frank McCormack, Sydney Cowell,  
Anna Vislaire, Dorothy Chester, Edith Wright.

#### BOSTON AND BROOKLYN PRESS:

Boston Herald, Nov. 2.

The auditorium of the Tremont Theatre was surrounded by a crowd of standees, in spite of the torrent, as is usually the case at first nights. The house had been packed for hours before the curtain rose on Tess. Both play and acting made a remarkable impression. Of the play's moral tone, its lesson, its value in the reason, at this late hour there is not time to speak. The subject is too vast. As a vehicle for acting the ensemble is admirable. The smallest part is well acted, and one appreciates Mrs. Fiske's power of同情 with pathos near to which fresh from its influence one may say too much. Her rare temperament, her great capacity for emotion an her simple, straightforward, untheatrical manner of expressing it are not surprises to those who know her work in the past. Her method is real. Her emotions speak in her eyes and her wonderful voice, which is the secret of her success. Her love scenes, with pathos near to which fresh from its influence one may say too much. 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## THE ACTORS' FUND.

Board Meeting—Effect of the New City Charter  
—Benefits and Life Members.

The regular monthly meeting of the Board of Trustees of the Actors' Fund was held last Thursday, in the Actors' Fund rooms.

The treasurer's, secretary's and auditor's reports for the month of October were read and approved. The Executive Committee asked for power to extend the charity limit in various cases of incurable and permanently ill professionals. Though the reports showed that some of these unfortunates had reached five, six or even ten of these regular \$250 donations or relief it was unanimously voted that the Executive Committee should have power to still further give the aid that they deemed necessary.

Routine work of committees was duly reported, the most important matters coming through Daniel Frohman, chairman of the Benefit Committee, who reported excellent progress in the work for the big benefit of the Fund, to take place at the Knickerbocker Theatre in this city on Dec. 3. A proposed benefit was reported as under way in Chicago, the date of which would probably be Dec. 2, at the Columbia Theatre. Advices were received showing that the representative of Al Hayman, together with William A. Brady (who are both trustees of the Fund) as well as Harry G. Sommers, Chicago corresponding secretary of the Fund, would co-operate to make this Columbia Theatre benefit a success.

A benefit in Boston at the Boston Theatre on the same date was mooted, and as President Aldrich was going to Boston within a few days, Mr. Frohman asked whether he could not personally bring about this much desired result.

Mr. Aldrich volunteered to start the matter and hoped to succeed, for no benefit for the Fund has been given in Boston for five years, although Mr. Tompkins was always ready to generously donate his theatre, with its attaches, for the purpose. So it is to be hoped that Dec. 2 will be the date of a successful Boston benefit. John Albaugh, who had written to the president about one day being selected for Fund benefits all over the country, was communicated with to the end that if possible he in conjunction with other Baltimore managers would give a benefit in the latter city on Dec. 2.

The urgent need for this benefit work was pointed out from the fact that a careful perusal of the Charter of Greater New York makes it extremely doubtful what portion, if any, of the theatrical license moneys will come to the Fund as has been the custom for a number of years, and which has been one of the main factors in enabling the Fund to do its constantly increasing charity work. With the idea of increasing this year's revenue, the president had sent over one hundred and fifty personal letters to prosperous members of the profession with the hope of obtaining numerous additions to the life membership at \$50 each. On motion his circular letter was read:

DEAR ———: On behalf of the Actors' Fund, I am constrained to communicate in this manner with every prosperous star, actor, author and manager engaged in theatrical affairs, that their attention may be called to the work of this institution, which has grown to such proportions that it is safe to say at the present time the Actors' Fund provides for the truly indigent sick and helpless the destitute dead of our profession in all portions of this great country.

Nearly fifty cases of incurable and absolutely helpless people of our guild have become charge on the Actors' Fund for life, involving an expense of about \$1500 per month. There is also much other charity work done by the Actors' Fund, requiring constant care and heavy expense, which cannot be specifically told you here, that I beg of you to read our last annual report, a copy of which I mail with this, and gather the facts for yourself, wherein I feel sure you will be convinced that the Actors' Fund is by far the grandest, broadest charity that has existed in or been fostered by the theatrical profession.

Looking over the list of life members, I miss nearly one hundred names of prominent people like yourself who have not yet joined, so I am bold to ask you if you can, consistently with your ideas and conditions, join the Actors' Fund as a lifemember by the payment of \$50 at the present time. By so doing you would greatly aid this charity, not by your money so much as by the fact that the Board of Trustees, who are guiding its affairs, may have your practical sympathy and also know that they have enlisted the earnest interest of all who have the welfare of the theatrical profession of America at heart.

Truly yours, LOUIS ALDRICH, President.

Communications received in reply to this letter were ordered on file, several of which are appended. The first, from Mrs. Agnes Ethel (Roderbush), contained a most generous donation to be given hereafter annually to the Actors' Fund, and read:

BUNGALOW, HUNTER, N. Y., Nov. 4, 1897.

MY DEAR MR. ALDRICH: Please find my cheque for \$50 inclosed for a life membership. I shall be glad to pledge myself to pay the Fund \$50 a year hereafter, at such dates as the Fund may desire. Your letter makes me desire to aid this great charity more in the future than I have in the past.

I know how over-generous the members of my late profession are to aid charities without considering either creed or country, and I feel sure that if those who are blessed with the power to give would remember this fact the Actors' Fund would never lack the money to aid the unfortunate.

Please let me know the dates and the sums, if in one or two cheques which you would prefer for my yearly subscription of \$50 to be paid. Thanking you again for your letter. I remain yours in sincerity and sympathy.

AGNES ETHEL.

Other communications were as follows:

FIFTH AVENUE HOTEL, NEW YORK, Oct. 25, 1897.

MY DEAR MR. ALDRICH: I thought I was a lone member or I would have attended to it before. I inclose my check for \$50 as you request. Faithfully yours,

BRONSON HOWARD.

NEW YORK, Oct. 25, 1897.

MY DEAR ALDRICH: I am glad to receive your letter and to become a life member of the Actors' Fund. You certainly have my warmest sympathy in the work which you have taken up with such efficient interest and enthusiasm. Sincerely yours,

BRONSON HOWARD.

NEW YORK, Oct. 25, 1897.

DEAR MR. ALDRICH: Inclosed please find check for \$100 to make both of us life members of the Actors' Fund. We find it a pleasure to be connected with such a grand institution. Wishing you success, we remain,

WATER AND FIELDS.

We publish herewith the list of life members, whether living or deceased, at the beginning of the present fiscal year and the additional ten life members who have joined in response to this year's appeal.

Henry E. Abbott, Louis Aldrich, Joseph Arthur, Lawrence Barrett, George A. Beane, David Bidwell, Edwin Booth, Andrew Boyd, Theodore Bromley, Joseph Brooks, Katie Byron, James L. Carkett, Kate Clayton, Estelle Clayton, Lotta M. Craibtree, William M. Crane, Samuel Colville, Mrs. Samuel Coville, Bennett C. Coeslin, Will J. Davis, Henry Duzian, John Drew, Juliet Durand, J. K. Emmet, J. Gordon Esmonde, Isabelle Evanson, Harrison Grey Fiske, Israel Fleishman, William J. Florence, John A. French, T. Henry French, Charles Frohman, Daniel Freeman, Robert Fulford, William Gillette, William J. Gilmore, Maurice Gran, Martin W. Hinley, Edward Harrigan, A. F. Hertz, Edward J. Hinman, Carl A. Holm, Frances Hoskin, Al. Hayman, Frank E. Henderson, James A. Herne, Eddie Henderson, William Henderson, Alexander Herrmann, William F. Hoey, Richard M. Hooley, De Wolf Hopper, Charles H. Hoyt, Henry Irving, Frank R. Jackson,

H. R. Jacobs, Henry A. Jones, Gyori Juliska, Thomas W. Keene, B. F. Keith, Gertrude Kellogg, Kathryn Kidder, Jennie Kimball, Edwin Knowles, Lillian Langtry, Rosa M. Leland, Rose Levere, Marshall H. Mallory, Harry Mann, Robert B. Mantell, Charles Meyer, J. H. McVicker, Henry C. Miner, Maggie Mitchell, John Moller, William H. Morton, Theodore Wilson, Albert M. Palmer, Charles P. Palmer, Antonio Pastor, Sig. Porugini, Annie Pixley, Cora Urquhart Potter, William W. Randall, Roland Reed, Ethel Isaac, B. Rich, Augustus Richards, J. Wesley Rosenquist, Frank W. Sanger, Cordelia R. Sanford, Agnes Booth Schoeffel, L. N. Scott, William E. Sims, Edward H. Sothern, Edmund C. Stanton, A. A. Stewart, Collin Sturtevant, Charles W. Thomas, Eugene Tompkins, Charles H. Thompson, Dennis Thompson, Francis Wilson, Sidney Wollett, and N. S. Wood.

New Life Members: J. J. Armstrong, Henry E. Dixey, Agnes Ethel, Minnie Madfern Fiske, Lewis M. Fields, Bronson Howard, Joseph Jefferson, Jacob Litt, J. H. Kiley, and Joseph M. Weber.

Next week we shall publish, if possible, a full list of the regular members whose dues are paid for the present fiscal year, which ends July 1, 1898. The Membership Committee has reported that three hundred and fifty-seven members have paid annual dues for the year. It is to be hoped that before a list of members in good standing is made public the number shall have reached five hundred or more.

## THE CHINESE STAGE.

John Chinaman, with all his Oriental peculiarities, has come into the theatrical field, and the probabilities are that he has come to stay until all the dramatic possibilities of his character are exhausted. This will be a long time hence. The First Born and The Cat and the Cherub are in all likelihood only heralds of many Chinese plays to come, and therefore a little exploitation, from the dramatic standpoint, of Celestial characteristics is timely just now.

George Osbourne, who has won much praise for his portrayal of the dignified doctor in The First Born, has delved deep in Chinese lore. He chatted entertainingly on Mongolian traits with a Mission man the other day.

"When we were preparing for the production of The First Born in San Francisco," said Mr. Osborne, "all of the company made a close study of the Chinese on their native health, or rather as near to it as we can get in this country, the Chinatown of San Francisco. Day after day we penetrated deep, in parties or alone, into the mysteries of this odd and interesting locality. There was not a day or night which didn't find some of the crowd prowling about the quaint and narrow streets where John Chinaman is at home. Here we picked up all of the costumes and properties for The First Born. None of these things in the play are fictitious. All were purchased in queer Chinese shops to which, for the most part, they had been imported from China.

"We studied our characters from Chinatown types, too. I used to frequently call to see an old fellow from whom I copied my character.

The Chinese doctors are men of learning, and he was one of them, or at least pretended to be, with a vengeance. He had a mysterious manner, and was constantly brewing strong herbs. He practiced medicine as it might have been practiced a thousand years ago in Europe, and prescribed such things as powdered tiger's tooth and deer's horn tonic, and other weird but potent nostrums, which he, and no other doctor, you may be sure, had in stock at exorbitant prices. The most valued treasure of one Chinaman I know is a leaf picked from a certain tea bush. He keeps this leaf in a little casket and guards it with the utmost care.

When he feels out of sorts he takes the leaf out of the casket, and very carefully and with ceremony prepares water to be impregnated with its medicinal virtues. Then he dips the leaf into this water, which he drinks, and recovers at once, or thinks he does, which usually amounts to the same thing.

"San Francisco's Chinatown supports five or six theatres devoted to the Chinese drama, and we spent some of our time in them, although we didn't sit out any of their historical plays. We hardly had time for that, seeing that it requires about thirty years to present some of the more ambitious efforts of the native playwrights. A play whose performance extends over a period of ten or twenty years is a comparatively short one. These are dramas dealing with thrilling historical events of ancient China, and are performed just as they were written a thousand or perhaps two thousand years ago. There are, however, some comparatively fresh ones, dating not further back than five hundred years, and some are even more up-to-date. These are usually lugubrious tragedies, which are played out by many succeeding companies.

"But the Chinese have their comedies, too, and farces, which can be performed in one evening. Several Chinese playwrights who devote themselves to the writing of these short pieces wax fat and prosperous in Chinatown. When we were playing The First Born in San Francisco more than one of these literati came to our dressing rooms with manuscripts or plots of great plays they had in their heads. These were very primitive, like everything pertaining to the Chinese theatre except, perhaps, the actors themselves. These latter are very sophisticated fellows—very pronounced men of the world from the Chinese standpoint. In China they are not recognized socially at all, and are more or less isolated, but they, nevertheless, live lives of ease and splendor. Their private quarters are at the theatre; you should visit them if you want to get an idea of Oriental luxury. A gentleman in the most gorgeous Chinese robes will receive you in a courtly and gracious manner if he thinks you are a friend. He will invite you to smoke a pipe with him and to partake of rich but mysterious viands. You may see a richly costumed Chinese woman, or several of them, and he will refer to them carelessly with a wave of the hand as 'my wife.' He uses this term in deference to Western prejudices; these women are really members of his harem. He can afford to support this establishment because if he is a favorite he is very well paid, even from our point of view.

"There are no women on the Chinese stage, and the actors who command the largest incomes and the greatest popularity are the female impersonators. They are usually handsome fellows, with delicate features, and the femininity of their appearance is further enhanced by very careful make-up. The Chinese have little scenery, but in costume and make-up they are weirdly elaborate. An army of dressers and attendants swarm behind the scenes to assist the actors. Some of these may be women, but I only know of one occasion upon which Chinese women have appeared upon the stage in San Francisco. These were two sisters; they played in a Chinese romance or love play, and never in my life have I seen more delicacy and finesse and charm in women on the stage than those Chinese girls displayed. They would have surely won general recognition in San Francisco if the highbinders had not prevented their appearance after one or two performances. They were forced to return to their home in Los Angeles, because the highbinders looked with unfavorable eyes upon the innovation of women of their country appearing on the stage.

"These highbinders rule with despotic sway in Chinatown. If gentle measures prove inadequate,

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quate to accomplish their ends they do not hesitate to resort to violence and even murder. I have no doubt that in the dark environs of San Francisco's Chinatown, with its swarming population of 70,000—a city in itself—many a foul deed has been committed which never has been heard of beyond the boundaries of the district. It is undoubtedly true, moreover, that slavery, particularly of women, exists in the depths of Chinatown.

"They are a strange people, these Chinese,

and Americans have good reason to view with disfavor their immigration to this country, and yet I believe that representatives of their race were here before we were. It is the theory of those who have given the most study to the subject that the American Indians are nothing more or less than transplanted Chinese. The story runs that there was a time when there was much less water than at present separating the northern confines of this Continent and Asia, and that bands of roving Chinese traveled partly by canoe, but mostly by foot, across the fastnesses of the North southward into the interior of North America. The differences between the Chinese and Indians are only such that would be brought about through many ages by the dissimilarities in climate and environment. And observation has shown me that there are many resemblances between the two peoples. I am told, indeed, that in a certain part of China where the country is wild and the inhabitants live chiefly by the chase their similarity to our American Indians is remarkable."

## ON THE RIALTO.

BROADWAY is not a quiet thoroughfare even in the dark watches of the night, but it is altogether unlikely that the Tower of Babel in rush hours put up any such broad-gauge pandemonium as that which circulated along the Rialto on Election Day. It began early, and when matinee time came the din had attained to the almost intolerable boisterousness of a boiler factory or a church fair. Hurrying thousands were fighting for space upon the sidewalks, cabbages and truckmen were quarreling and blaspheming in the highway, cable cars were jangling and scraping up or down, and relentless newsboys were paralyzing the weikin with shouts of "extras" about alleged election returns.

Then, too, it was a slippery, sloopy sort of a day with a misty, musty atmosphere, and those low-hanging clouds that always seem to echo back the noise of earth with threefold emphasis. But in the midst of all this wild and awful row there was one man who hoisted it not. Leaning carelessly against a pillar in front of Wallack's stood Manager Charles Burnham, utterly oblivious to the fact that people were pausing in wonder to contemplate his strange calm, and seemingly disregarding the crowds pouring into the theatre to see A Lady of Quality.

And the play was the thing that brought about Manager Burnham's abstraction. The night before had seen the first glimpse of Julia Arthur as a star, and there were papers. Under an arm the manager held a wad of evening newspapers, and these he opened gingerly one by one as he inspected the vagaries of the great critics. The clamor and the bustle never moved the manager. Folk gazed upon him and marveled, newsboys peered into his face and howled at him, and the whole horrible hurrah banged away all about him, yet he was oblivious. So was Manager Burnham, perhaps, the one tranquil figure in Broadway's Election Day babbles.

W. H. Gross, in the Detroit Free Press, recalls an amusing mishap during a performance of The Last Days of Pompeii by a stock company in Louisville in the early sixties. The manager determined to give the play a "grand scenic production." Scenic productions then were not such extensive affairs as they are at the present time. In fact, the largest items of expense was the Roman candles which were to represent the eruption of fire and smoke from the volcano. So impressed was the manager with the importance of having the candles fired off with proper skill that he informed his property-man that he would himself attend to this division of the effects.

Procuring a soap box, a lighted candle, and the fireworks he seated himself on the opening night behind a set rock, and at the proper moment began to work the "most thrilling eruption ever seen on any stage." So takes up was he with firing his candles that he failed to notice that the set rock, behind which he supposed himself to be, had fallen down, and that he was in full view of the audience. At each candle he set off there was a terrific round of applause, and when the curtain fell the manager rose to his feet and, still unconscious of the true state of affairs, walked over to the property-man.

"There, my boy," he remarked, "that's the way to set off Roman candles. Did you notice the hands I got? It's a good thing I worked that effect myself."

The property-man said nothing, but led the manager to the wings and pointed to the set rock flat on its face.

"Do you mean to say," gasped the manager, "that that blamed rock was down all of the time?"

"I do, sir," replied the property-man, with ill-concealed satisfaction.

## GOSSIP.

Fayetta Hawley will use her own name, Fayetta Barney, in future. She contemplates a starring tour through the East.

John H. Ward, the lawyer, who became famous a year ago as an especially ardent admirer of Madame Emma Calvé, died at New Haven, Conn., on Oct. 31. After threatening to kill the prima donna if she persisted in ignoring him, Ward was arrested in this city, but was released upon Madame Calvé's request and sent home.

Charles W. Lane is at Fond du Lac, Wis., slowly recovering from an attack of appendicitis. He hopes soon to be able to resume his work.

Nancy Gibson has received many social attentions during her tour through Missouri. She is a cousin of Governor Stephens of that State.

Manager E. Wellington, of the Hogan's Alley company, has recovered from his attack of pneumonia and rejoined the company.

Sousa and his band entertained a large audience at the Broadway Theatre on Oct. 31. The soloists were Bertha Waitzinger and Gwilym Miles.

The National Society of New England Women will give a dramatic and historical entertainment at the Metropolitan Opera House on Nov. 30.

The members of the Banda Rossa struck again last Saturday, and declined to play at the Metropolitan Opera House. The audience was dismissed, Carl and Theodor Rosenfeld refusing to increase again the pay of the band.

New contracts were made last week between the Rosenfeld Brothers and the Banda Rossa, by which the musicians got \$2.00 a day and their leader \$16. This agreement is to continue for four weeks, at the end of which the tour will be prolonged if business proves good.

The first public concert of the Manuscript Society for this season will occur on Dec. 15, when the following compositions will be given under the direction of Anton Seidl: A symphony, by Henry K. Hadley, of Garden City, L. I.; overtures, by E. R. Kroeger, of St. Louis, and Platon Brusoff, of New York; an aria for soprano, with full orchestra, by A. M. Foerster, of Pittsburgh; and a rhapsody, by Ernest Lent, of Washington.

Nella Bergen will soon retire from the cast of El Capitan to assume a leading role in Sousa's new opera, The Bride Elect.

During the fight on the burning bridge in Cumberland '91, at the Fourteenth Street Theatre last Tuesday evening, E. L. Davenport put in some over-energetic realism and threw Charles Craig off the bridge. Mr. Craig was badly bruised.

Guglielmo Ricci, the violinist, gave a musical at his studio in this city last Wednesday evening.

Rosal

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Frederic Murphy	Julia Marlowe, 1897-98. MIRROR.
F. Komlosy	Scenic Artist. Hammerstein's Olympia, N. Y.
George Trader	With Mrs. Flako, season 1897-98.
Gertrude Boswell	Sign of the Cross. En tour.
Harold Grahame	At liberty. Heavy.
Ida Mulle	At liberty. 230 Summit Ave., Mt. Vernon, N. Y.
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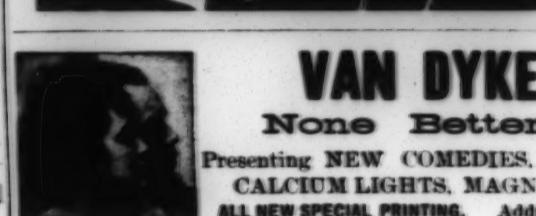
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# Theatrical "Trust" Supplement No. 1



# THE NEW YORK DRAMATIC MIRROR

1432 BROADWAY.

NEW YORK: SATURDAY, NOVEMBER 13, 1897.

PRICE, THREE CENTS.

## THE STORY OF THE "TRUST"

### THE BEGINNING AND GROWTH OF THE SO-CALLED SYNDICATE.

**The Suspicion-Lulling Pretences of the Promoters of the Scheme at the Outset, and the Complacent Views of Persons Interested who Did Not Realize its True Character—The First Abortive Efforts to Oppose—Newspaper Opinions.**

During the season of 1895-96 there appeared in the newspapers fugitive paragraphs to the effect that some sort of a combination or Trust was being formed by Al Heymann, Marc Claw, Abraham L. Erlanger, Samuel Nirdlinger, and J. F. Zimmerman, having for its object the control of first class theatres and the bookings of the principal attractions.

It was given out at Cleveland on Feb. 22, 1896, that by this arrangement houses in the combination were to be guaranteed thirty weeks of first-class attractions during each season; that the arrangement was to begin in August, 1896, and to continue for two years; and that the New York agents of the combination were Claw and Erlanger, and Al Heymann, who were to do the booking for the circuit. Twenty-seven theatres were named at that time as composing the circuit.

On Feb. 20 of that year the New York Sun published an interview with Charles Frohman, in which he was quoted as saying:

There is no "combine." Each manager represented controls his theatres just the same as heretofore; nor is there any intention of freezing out any good attraction. These are the true and honest facts, stripped of all sensationalism.

On the same date the New York Journal announced that a meeting had been held the previous day at A. M. Palmer's office, at which there were present, or represented, Abbey, Schoeffel and Grau, W. J. Gilmore, J. H. Ford, W. H. Rapley, C. L. Davis, Harry Hamlin, C. J. Whitney, Henry Greenwall, and others. Charles Spalding of St. Louis, telegraphed that he was unable to be present. The Journal said:

The managers informally discussed the subject. They called the Heymann combination a Trust, and some of them were in favor of asking the courts to dissolve it under the Anti Trust law. The majority of opinion was opposed to legal proceedings and in favor of fighting the combination with its own weapons. It was stated that the four large firms in the Heymann combination had forced the weaker managers into an agreement to pay 3½ per cent. of their profits as the price for being taken into the Trust. This announcement was received with incredulity. The managers could not understand why the weaker managers should pay one-third of their profits into the combination treasury, after they had allowed the members of the Trust to make their legitimate percentage when playing their attractions. It was explained that the Trust intended to establish a booking agency in this city, and that 3½ per cent. would be exacted under guise of a charge for booking attractions for the small fry theatres. The statement was also made that the Trust had threatened to bar managers who refused to pay over a third of their profits from playing first-class attractions.

For various reasons this protective movement came to naught. The failure of Abbey, Schoeffel and Grau and the death of the head of that firm and the withdrawal of A. M. Palmer from active management of theatres led Messrs. Ford, Rapley, Davis, Whitney, and Spalding to enter their theatres in the Syndicate circuit, believing it impossible otherwise to procure a line of suitable attractions. Circumstances combined to thwart the purpose those in opposition had in view.

On Feb. 23 the St. Louis Star Sayings said:

The Syndicate is the strongest ever formed in the theatrical circle in the United States, and its advent is viewed with a great deal of curiosity and some fear by theatrical managers in various parts of the country. Theatregoers will benefit by the rivalry that must inevitably ensue in this city.

The St. Louis Chronicle, on Feb. 26, discussing the prospects in that city under the new régime, quoted Will J. Davis, Heymann's assistant, as saying:

In St. Louis, as in other cities, it will be the old story of the survival of the fittest, which is repeated wherever a new modern theatre is erected. I do not wish to draw any invidious distinctions or predict the loss of prestige by the two leading theatres now open in St. Louis; but it stands to reason that all three cannot remain in the first class when the Century is opened. There are thirty-two weeks in the season. Multiply that by the number of foremost theatres here and you have ninety-six, or the num-

ber of first class attractions which would be required to make three houses thoroughly first class. There are not fifty first-class metropolitan attractions in the whole country at any one time. Therefore it must become evident that one house, or two most likely, will be forced to present inferior performances.

On Feb. 26 the New York Journal said:

These firms with their tributaries practically in control all the theatres of the United States in which first-class attractions are played. They have formed what is practically a Trust, their idea being to shut out of the traveling field all managers who do not come to their terms. It is possible that they themselves may wish to become proprietors of every travelling company in America. Mr. Heymann always does things on a large scale. He loves power and wants to control everything in sight. Therefore he has organized the Syndicate that has caused all the trouble. Heymann conceived the idea and he was the chief promoter of the scheme, and his partners in the scheme look to him to make it a success.

In the Herald, on the same date, a prominent manager when interviewed said:

The result of this business must necessarily be competition for attractions, and as a result the rival houses will try to outbid each other in terms. The Heymann Syndicate is not strong enough to dictate terms, for the only city in which it has anything like a monopoly is Philadelphia. Of course, by having this chain of theatres in his control Mr. Heymann is enabled to book an attraction for an entire season, and so save the manager a lot of trouble. But at the same time if the manager would rather play at a rival house in any particular city, the only sword that Mr. Heymann can hold over his head is a threat to keep him out of Philadelphia, and that doesn't mean much.

In the same article a man prominent in the Syndicate said:

All we want to do is to centralize the bookings, and so save ourselves and other managers a great deal of trouble. We wish to injure no one.

The discussion continued, and the Herald on Feb. 29 presented the views of several theatre managers. One connected with the Trust expressed himself thus:

There is no incorporation with a capital; it is a mutual agreement for the facilitating and systematizing of bookings. The bookings will be done at one and the same time early in the season at the central office in the Empire Theatre Building in New York city, and each manager will then be able to do the booking for forty-four weeks in fifteen minutes. It will not necessarily drive the other managers not in the Syndicate out of the business, but it will give those in the combine better companies of better people and the productions at the houses of the Syndicate will each week vary.

John Havlin, of Cincinnati, whose Grand Opera House is now booked by the Trust, said:

Under no circumstances shall any theatres go into any scheme with the Heymann syndicate. We shall conduct our houses independently and we will book our own attractions, and handle them to suit ourselves. I do not know what the Syndicate intends doing, but it seems to me it would be foolish for any big theatre to go into the deal. The Syndicate will have all the say, and the little managers will have to submit to their terms whether they are just or not.

Mr. Heymann was reported as saying:

The main reason for the combination is to secure better terms for attractions, which it could do because long bookings could be made for them.

On March 7 THE MIRROR published several columns of interviews with prominent managers on this subject. Mr. Heymann furnished THE MIRROR with a signed statement purporting to explain the combination and its *modus operandi*. Among other things he said:

There is no Syndicate or Trust. We are owners or lessees or are interested in theatrical property of great value and have made an alliance to protect our vast interests and improve the bookings of our theatres. We purpose playing all our own attractions in our own theatres and in addition will endeavor to secure for our theatres every important star and attraction. We have no monopoly in any city in which we are doing business. I am surprised at the sensational articles that have been printed.

On acquiring the best theatres in St. Louis, Pittsburgh, Cleveland, Washington, and Baltimore, in addition to the houses managed by us for years, has started opposition managers in those cities with whom our attractions formerly played to tall

Trusts, monopoly and such nonsense. Those managers will lose our attractions, but there is no law to prevent their getting others. Our advent in their respective cities should be hailed with delight, as our competition will be a healthy one, and will prove beneficial to the public and the attractions.

When asked how it would affect the terms of companies, Mr. Heymann answered:

I do not see why they should be influenced except by the old inexorable law of supply and demand, which always has and always will be the governing factor in business. You may depend upon it attractions can only be secured on satisfactory terms.

Augustus Pitou said to a MIRROR reporter:

I do not believe we shall have trouble over terms. Those managers are too level-headed to attempt anything like dictating. They would sink with their own weight.

Joseph Brooks, who is now closely identified with the Syndicate, said:

I do not see in the combine referred to any serious menace to first-class attractions. No number of men—a feather—have means enough to form a Theatrical Trust aggressive in policy and general in scope. Suppose a Trust controlled the best theatres in Boston, and for some reason tried to shut out Mr. Crane. What would be the result? Why, I should simply go to a second class house and raise the prices, and thus bring another first-class house into the field. I do not believe in Trusts

for that reason. You cannot control the best attractions, because there are so few of them and so many theatres.

Samuel Nirdlinger was interviewed in Philadelphia. He said:

We do not know anything regarding a Syndicate or Trust, but you can rest assured that Nixon and Zimmerman's chain of ten theatres, that we are looking after, will have their interests well looked after in the booking arrangements.

Manager Gilmore, of Philadelphia, expressed these views:

I am afraid it will not last very long, and am indifferent as to what course its managers may pursue, as there will be good attractions, as usual, for my theatres next season.

The combination continued to stretch out its arms during the next few months, and theatre after theatre, under the growing belief of managers that the Syndicate not only pursued but eventually would succeed in monopolizing all the desirable attractions, fell into line.

During the middle of last season it became apparent to a number of leading stars and managers of attractions that the Syndicate's aim was to reduce their terms. Much discontent was expressed secretly, and, finally, on Feb. 11 of the present year, it was announced that a number of stars were in open rebellion against the so-called Trust.

The story had it that Nat C. Goodwin was organizing an alliance of attractions for protective purposes, and that he had found encouragement in Francis Wilson, Sol Smith Russell, Stuart Robson, Fanny Davenport, Frank Daniels, the Whitney Opera company, and others.

The Chicago Chronicle said on Feb. 12 that "the actors' chief reason against the Syndicate is that former percentages and the profits have been cut down and are likely to be diminished. This is according to one of the leading actors, and that the new combine intended to give the Syndicate the cold shoulder and play next season in independent houses only. There may be no actual incorporation of the malcontents at present, but undoubtedly a powerful foe to the Syndicate has made its appearance."

Mr. Goodwin's lawyers drew up an agreement which the attractions were to sign. Everything looked propitious and favorable to the success of this attempt at self-protection, when the whole thing was knocked in the head by the announcement that Mr. Goodwin had made an arrangement with the Syndicate whereby he was to play in their theatres the following season. The remaining attractions, disheartened by what they termed Mr. Goodwin's desertion, abandoned further effort for the time being. Mr. Goodwin now says he did not prove false to his colleagues, and he avers that they were perfidious to him, and that, left alone, he was unable to carry out his plan. Of the several stars and managers connected with that movement, Francis Wilson is the only one who remains in the position he occupied at that time.

THE MIRROR, commenting on this movement before its failure, said:

It is the outcome of the conviction on the part of those concerned that the Syndicate designs to squeeze attractions outside of those it controls on terms, because of various objections to place themselves at the mercy of this encroaching institution. There is no doubt that the stars and combinations of the country hold the key to the situation if they choose to get together. It is not theatres that are difficult to procure, it is successful attractions to place in the theatres. No Syndicate can create enough attractions of a paying kind to meet the requirements of the American public, or even to fill the theatres they are swallowing up. There is the case in a nutshell.

On March 11 Francis Wilson announced that all contracts made for this season through the Trust had been canceled, and that he would play an independent route, or, if necessary, retire from the stage.

In the Herald of March 12 Al. Heymann said that Mr. Wilson had not taken his business out of the Syndicate's hands. "We have refused to do his business for him; that is the truth of it," was Mr. Heymann's assertion.

He alleged as a reason for this action that Mr. Wilson had held time in two Washington theatres without the Syndicate's knowledge, and he considered this action double dealing.

"We informed him," added Heymann, "that we would cancel every booking we had made in our theatres that had not been closed by actual contract."

Heymann quoted a letter to Mr. Wilson's manager in which he said with a humor all unconscious:

One of the reasons we formed this circuit was to protect local managers from just such juggling of time as you are attempting.

He further said that "Mr. Wilson was a shining mark, and we determined to make an example of him for the benefit of lesser offenders."

There the Syndicate showed its claw. The time was ripe to make an example of Mr. Wilson, who is a man of character, and who was unlikely to permit the Syndicate to dictate to him in any circumstances. The moral effect of this upon the wavering attractions was deemed to be desirable at that time, and it was probably intended to crush out the seeds of rebellion. Mr. Wilson, through his manager, said:

Our difficulty with the Syndicate is precisely the result I predicted last summer would be one of the advantages of siding and abetting such a combine. Disagreement over one or two dates would lead to the arbitrary cancelling of the whole season's tour if entrusted to their hands. They denied with roundabout feelings that they would ever be so base as to abuse their power. They were most plausible then. They had ostensibly combined for two most worthy purposes—to protect the various attractions from playing in opposition to each other, and to restore to a position of profit many theatres throughout the country that had been losing money. I feel sure I am correct when I make the assertion that more than two-thirds of the managers, traveling and resident, are bitterly opposed to the organization, and the policy of this combination of speculators, pure and simple. Yet such has been its growth and its arrogance that fear and self-protection from its arbitrary power have prompted them to submit to its dictation temporarily at least.

It was just after Mr. Wilson's controversy became known that Mr. Goodwin said to the Herald:

The Syndicate can't injure the profession. The attractions worth it will get as much under the sun as they could deserve. I know I will, and if I don't, after I get in the Syndicate next year I will quit. There are only fourteen attractions that play the full season, and every one will get their houses. If they don't, they can play in town hall, the people will follow them. Francis Wilson is right in the stand he has taken.

Fanny Davenport briefly gave her views at that time to the Herald in these words:

I do not sympathize with monopolists. I believe that live and let live is a golden rule. I cannot see at present how the Syndicate can benefit artists and stars.

Richard Mansfield's manager, Mr. Warner, at the same time told the Herald:

There is only one thing to be feared. That is, that the Syndicate ultimately will control most of the theatres, and will become like most other monopolies, thus making the expenses of combinations greater and the profits less.

A day or two later Mr. Goodwin telephoned the Herald that its correspondent had misunderstood him in commanding Mr. Wilson's course. He claimed that he knew nothing about Mr. Wilson and the Syndicate. However, that he had quoted Mr. Goodwin's statement to him exactly in every particular.

On March 23 Joseph Jefferson, who was then in New Orleans, gave his views about the Syndicate combination to the Herald in a signed dispatch from New Orleans. He said:

It is advanced that the combination gives great power to managers, and will enable them to crowd some of the companies off the entire list of houses by refusing their terms, and thus assuming the nature of a Trust. The first that I heard of a Theatrical Syndicate was the receipt of a letter from one of its leading managers desiring me to play at one of its theatres. At the same time I got a communication from one of the anti-Syndicate managers trusting that I would not join the new combine, which he depicted as an unfair movement, and asking me not to desert his home. I declined the offer of the Syndicate manager and acted with my old one. Another old manager from one of the anti-Syndicate theatres wrote me in the same strain, and asked my advice as to how he should act to protect himself against the "octopus who was gradually coiling himself around the old legitimate managers."

I was about to reply and encourage him to meet the matter boldly, and that I would stand by him, when to my surprise I found that both of the old managers had joined the "octopus."

I don't blame them for this, as I have no doubt that they combined with the new departure to save themselves, but this certainly seems to me to be the attitude of a Trust. I am conservative and old-fashioned enough to believe that the Syndicate will likely have it in its power to dictate both terms and theatres to the attractions, and so I do not approve of it.

The Journal, of this city, on the same date contained an editorial which said:

The Theatrical Trust will sooner or later receive the attention that it deserves. It is at present useless to cry out against the speculative tendency of theatrical managers, for they are one and all following in the wake of other industries and making combinations that will crush out the small managers. It is true they claim that these combinations are beneficial, inasmuch as they virtually shut out inferior plays. But this argument is of no sort of value unless we know what the Syndicate calls an inferior play. As a general rule, an inferior play is one that does not make the most money, and it is a notorious fact that some of the worst plays that have been written have made the most money when they had a Syndicate behind them.

The early history of this arrogant combination contains many other matters of interest. That history will be continued in the next number of this Supplement, with other matters of contemporary note.

Nov. 13, 1897.

# THE NEW YORK DRAMATIC MIRROR

(ESTABLISHED JAN. 4, 1879.)

*The Organ of the American Theatrical Profession*

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

NEW YORK, NOVEMBER 13, 1897

## THEATRICAL "TRUST" SUPPLEMENT NO. I.

## TO CLEAR THE AIR.

LAST year when intelligence about the so-called Theatrical Syndicate, which had been quietly forming for some time, was first made known, THE DRAMATIC MIRROR set on foot an inquiry as to the scope, plans, and effects of this combination, whose secrecy of method suggested that it might work solely on selfish and commercial lines, and thus become a highly mischievous element, if not an arbitrarily evil influence in the theatrical matters.

THE MIRROR's inquiry, first directed to the persons immediately concerned in the formation of the combination, was met with disclaimers of any evil or injurious purpose, and with specious pretenses that it would prove to be an organization of general benefit to the theatre.

Its projectors, however, protested too much; and when inquiry was continued it awoke the resentment of AL HEYMANN, who was acknowledged to be the prime original mover in the scheme. While HEYMANN admitted that the plan of the so-called Syndicate contemplated the formation of a practical monopoly of the best theatres in the country—and a dictatorial policy as to the theatrical attractions of the country would follow as a natural sequence—he still persisted that the project would prove generally beneficial, and arrogantly assumed that it was simply a matter of "private business," and that newspapers had no right to criticize the plan, or even to discuss it.

THE MIRROR, believing that this projected monopoly boded evil to every commendable and artistic element in the theatre—a belief now shown to have been well founded—continued to inquire, to discuss, and to criticize the so-called Syndicate, its plans, its operations, and its effects. Whereupon AL HEYMANN, speaking for himself, for ABRAHAM L. ERLANGER and MARC CLAW, and for SAMUEL F. NIEDLINGER (NIXON, commonly called) and J. FRED. ZIMMERMANN, declared with undue exercise that "we"—meaning himself and the other persons named—did not propose to permit the newspapers to discuss this business, which he still insisted was "private business." Moreover, AL HEYMANN threatened that if THE MIRROR should continue to discuss the matter a suit for libel would be brought by himself in association with the other persons interested; and he added that he and his associates proposed also to institute suits for libel against all other newspapers that might "meddle" in the matter.

All of which was a monumental bluff on the part of AL HEYMANN on his own account, and perhaps for the benefit and be-hoof of the other persons named with him as parties interested in the scheme to levy a heavy tribute upon theatrical interests with which he and they have no more legitimately to do than he and they have to do with the question as to whether there are empty bottles or old clothes in Mars.

THE MIRROR, it is needless to say, continued to inquire into, to discuss and to criticize the movements and the schemes of the so-called Theatrical Syndicate, not for any reason personal to it, or for any personal purpose against Messrs. HEYMANN, CLAW, ERLANGER, NIEDLINGER (commonly called NIXON), or ZIMMERMANN, jointly or severally, but because for many years THE MIRROR had been in the habit of discussing and inquiring into and criticizing any and all plans, schemes, projects and enterprises that concerned the American theatre, whose organ it was, is and will continue to be, and because it will probably continue thus to interest itself in all matters that affect the native stage for many years yet to come.

Messrs. NIEDLINGER (commonly known as NIXON) and ZIMMERMANN, who reside in Philadelphia, and do various kinds of business there and in other cities where Syndicate operations obtain, some weeks ago, on their own behalf, undertook to suppress THE MIRROR in Philadelphia. They thought, by coercing the keepers of the news stands in five hotels—dealers who also sold their theatre tickets—to abandon the sale of THE MIRROR on those stands, that at once Philadelphia would know THE MIRROR no more.

THE MIRROR is still sold on over two hundred news stands in Philadelphia, and those stand keepers near the hotels sell in addition to the copies formerly disposed of by them as many copies of THE MIRROR as the hotels formerly sold. This, of course, is disgraceful, yet something pertinent.

THE MIRROR will, as usual, be found on every prominent news stand in every city and town in every State, Territory and Province of the United States and Canada; and, as usual, it will be filled with the matters of legitimate interest to the profession that have made it the most widely read theatrical journal in the world.

All of which is mere narrative, leading up to this: That this Supplement to THE MIRROR is now published to relieve its regular columns of the increased space it is purposed to give to inquiry, discussion and criticism of the so-called Theatrical Syndicate.

This Supplement to THE MIRROR will be circulated widely. It will fall into the hands of all persons interested in the subject to which it will be devoted. It will tell the truth about the so-called Syndicate, and it will reprint the truths told about the so-called Syndicate by the reputable and influential journals in various cities that are awakening in increasing number to the actual character, schemes and purposes of the so-called Syndicate and its individual members.

If there be any libel in what shall follow, the courts are open. There will be no misdirection and no dodging in this Supplement to THE MIRROR. And no misdirected or cowardly action will avail the persons whose private schemes, that seek to involve a great public institution, will be here ventilated.

## JONAH'S RECORD BROKEN.

CONTROLLING as they do the bookings of many comedies and theatres, CLAW and ERLANGER are able to shift things at will to the advantage of all parties concerned.—*New York Sun.*

And it is interesting to see how often they are forced to "shift things," though the shifting is by no means to the advantage of all parties concerned.

The patent twenty-minute-route, "booked while you wait," is as susceptible of continued "shifting" as an early peach is to decay.

And even more interesting it is to watch the "shifting" by means of which CLAW and ERLANGER's personal attractions are shoved into places that CLAW and ERLANGER's "clients" thought had been reserved for their attractions.

It is a very profitable thing to be both on the inside and the outside at the same time. These Syndicate persons are the only ones on record with such an advantage.

Even Jonah, although he could proudly point to the fact that he had been on the inside, had to wait until he was disgorged before pointing.

## WHOM THE GODS DESTROY.

It is reported upon good authority that one of CLAW and ERLANGER's traveling managers, after the "show" which he represented—the Whirl of the Town—had done a miserable week's business in Buffalo, declared that if the newspapers of Buffalo continued unfavorably to criticise the "shows" of the so-called Syndicate the so-called Syndicate would refuse to send their attractions to Buffalo.

The Buffalo newspapers may be depended upon to discriminate as to what is offered to them in the theatre, and they naturally have no fear of an amusement famine if the "shows" of the so-called Syndicate should be withdrawn from their view.

The particular "show" that was condemned by the Buffalo newspapers in this case would be condemned anywhere except at a rehearsal of it with the members of the so-called Syndicate as witness.

It is not a question as to what cities the so-called Syndicate will abandon, because the critics in those cities instinctively hold their noses when such a "show" as that which played to very poor business in Buffalo gets within olfactory range.

It may be a question as to how many cities the "shows" of the so-called Syndicate will be able to get into on any pretext six months from this date.

## WOULD BECOME ICE HOUSES.

"REMOVE ten or a dozen of the week stands of this country from the route sheet of any expensive attraction and it wouldn't be able to make its salt," says one of the thick and thin shouters for the Syndicate.

True. But the Syndicate is powerless to remove five or a half dozen of the week stands from the route sheet of any good attraction that will not "give up" to the route makers of the Syndicate.

And if even half a dozen of the best attractions should drop the Syndicate, the theatres of the Syndicate in all the week stands would become ice houses.

## IN FOR ANOTHER LESSON.

AL HEYMANN is the chief spirit in the scheme to monopolize the theatres of this country. In the economy of the Syndicate he is known as the capitalist.

It is not so long ago that AL HEYMANN, after varying vicissitudes in Australia and elsewhere, built up a practical monopoly of theatres in San Francisco and neighboring territories.

Where is that monopoly now?

In the height of his power in San Francisco AL HEYMANN misconceived his mission on earth and overmeasured his own importance.

Having monopolized theatrical interests, as he thought, AL HEYMANN began to cheapen attractions in order to increase his profits, which already were very large, and to rebuke the local press for "interfering with his private business."

The local press was not interfering with AL HEYMANN's private business. It was simply criticising AL HEYMANN's greedy and arbitrary policy applied to public amusements, as the local press had a right to do.

AL HEYMANN thought he could muzzle the San Francisco press, as he had been very successful in strangling business competition.

But in the end AL HEYMANN's monopoly was destroyed, he had successful competitors, and he came East to try his hand at building up a larger monopoly.

The San Francisco press is still doing a very good business, and performing its public duties.

AL HEYMANN's San Francisco experience should have taught him a lesson, but it seems to have been wasted upon him.

THE MIRROR, in common with other influential newspapers in various cities of the country, will no doubt give AL HEYMANN a new idea of the power of publicity when it is applied to persons who juggle with a great public institution and imagine that it is their "private business."

## PITTSBURG ALIVE TO THE SITUATION

As will be seen from an article in another column, reprinted from the Pittsburg Dispatch, that city has opened its eyes to the plans and performances of the so-called Theatrical Syndicate.

The Dispatch took for a text an announcement as to the theatrical character of Pittsburg made by a person in New York who has been publicly whipped by several members of the profession, who is despised by all other members of the profession whose contempt is normal and commendable, and who for some months has dinned in liquefied filth a pen rejected even by the Police Gazette to besmirch persons in the theatrical profession and business whom he could neither "touch" nor swindle.

It will be seen from the Dispatch that the so-called Theatrical Syndicate, which uses persons of this type as tools, has failed in Pittsburg to make good. The Syndicate theatres in that city have had as "attractions" second-class companies and plays, mediocre stars, or plays which in New York were made possible successes only because of the companies that presented them, and which were sent out with inferior casts, in line with the skinning policy of the Syndicate.

On the other hand, according to the Dispatch, the anti-Syndicate theatres in Pittsburg have prospered as never before.

## EVIDENTLY—not.

EVIDENTLY the people want the affairs of the drama left where they are—in the hands of the illiterate managers of the Trust.—*Musical Courier.*

This fine bit of sarcasm is extracted from half a column of satirical characterization of the Theatrical Trust, Syndicate, Combination, or "Private Business" Partnership—by whatever name it may be called—in the *Courier*. From the various expressions in other representative newspapers, some of which are reproduced in other columns, it appears quite plainly that the people do not want the affairs of the drama left in the hands of the illiterate managers of the Trust, which is picturesquely referred to as "the Shylock combination," "the swarm of useless middlemen," "that in soot and mischievous clique of theatrical middlemen," "insolent jobbers," "the theatrical thugglers," "the crooked entrepreneurs," and in other forms direct, truthful, and unambiguous. And it is safe to say that the vocabulary of the public-spirited newspapers in opposition to this un-American and intolerable combination of greedy and narrow-minded tricksters is now but unlimbering for effective use. On the fourth page of this Supplement several of the more recent and forceful expressions of leading newspapers on the operations of the Syndicate are republished. The movement against the Syndicate, as will be seen, is becoming widespread and cannot be crushed.

## SIDE LIGHTS.

[Letters from persons interested in the subject of the so-called Theatrical Syndicate, dealing with matters pertaining thereto, will be welcomed to this column. The writer in each case should furnish the editor with his or her name, as a guarantee of good faith, but not for publication unless desired by the writer.]

## INFLUENCES THAT HELPED.

NEW YORK, Nov. 5, 1897.

To the Editor of The Dramatic Mirror:

SIR.—I have talked with several of the principal stars booked through the Syndicate, and without exception they consider that institution dangerous and undesirable. In this state of opinion the questions naturally arise: Why have they placed their routes in its hands for the present season? And why are they lending their prestige and their financial aid to build it up?

They give various reasons. Most of them say that while others have been pinched by the Syndicate, they have escaped—as yet; that if they should be oppressed or interfered with personally they will rebel forthwith, etc. Some admit frankly that last winter they were appalled by the seeming strength of the combine; that they were taken by the fear that it would be impossible to stand out against it without co-operation from other attractions of the first rank, and that they believed the Syndicate's monopolistic plans were in a fair way to succeed without hindrance. A few were of the opinion that the scheme would not last more than a season, and that not much harm could be done by it before it fell to pieces.

But there is another reason why the leading attractions fall so easily into the Syndicate's clutches—a reason that in my opinion is quite as important as any given hitherto. It is this: Many stars are poor business men and women. They leave the direction of their affairs largely in the hands of their managers or business managers, whom, judging from the laying out of their tours, the majority undoubtedly need their influence to draw their stars to the Syndicate.

Their object is plain enough, if you choose to consider the matter for a moment. These managers and business managers feel that connection with their stars may not last for ever. They may be dispensed with; their employers may retire, die, or fall into bankruptcy. The Syndicate does business on the wholesale scale; it employs many business men. To assume with their stars an attitude of opposition or hostility would put them in bad odor with what possibly might become a permanently powerful institution. That, from a purely personal and selfish point of view, would be an impolitic course for the managers and business managers.

Again, they are influenced by the consideration that it is easy to take a Syndicate route, however unsatisfactory, while to book an independent route, especially under existing circumstances, requires application and work.

Prudent personal consideration and the desire to save trouble and labor are, therefore, strong reasons why the manager or business manager of a star finds it convenient to crack up the advantages of a Syndicate route and bring every argument possible to bear upon his employer in order to bring him or her into relations with Claw, Erlanger, Heymann, et al.

But the employer has not weighed these things or counted the cost. The subject is worthy of attention.

Yours very truly,

AN INTERESTED OBSERVER.

## WHAT THEY THINK IN CLEVELAND.

CLEVELAND, O., Nov. 4, 1897.

To the Editor of The Dramatic Mirror:

SIR.—I have read your articles on the Syndicate, and they are not hard enough to suit the theatre-going public in Cleveland, as patrons in that city are simply disgusted with the "sliding scale" of prices adopted by the leading theatre here. The result is a front every night but Monday night possibly, and then the audience is largely augmented by lithograph passes and friends of the management.

Attractions that have played here at two dollars (notably Jefferson) played in Buffalo at one and a half dollars. Others that have played in St. Louis at one dollar have taken one and a half here. It is claimed on the part of the management that the sum total is the same, whether the price be a dollar or a dollar and a half; but is it not true that we all prefer a full house to an empty one? A good house here, giving good attractions and popular prices, that is, from twenty-five cents to one dollar, will do well, but as it is, one never knows what he will be called upon to pay—sometimes two, again one and a half, and then, when date is filled with barnstormers, they may let us down with a dollar, which we regret having spent after attending.

Whop it up and oblige your readers, as well as work for a just cause.

Hoosier.

## TWO REMEDIES.

NEW YORK, Nov. 6, 1897.

To the Editor of The Dramatic Mirror:

SIR.—Your stand for principle in encouraging, and it gives heart and strength to those who are battling against the "Trust."

This opposition, I have reason to believe, has been productive of less superficial aggressiveness on the "Trust's" part. It would, doubtless, like to silence voices now raised in protest by taking everybody into the camp with honeyed words and fair promises.

That would give them time to tighten their belts for a more determined onslaught later.

Two remedies suggest themselves to me. One is a union of independent theatres into a competitive circuit. The other is a protective alliance of leading stars and attractions.

One or the other—or both—is sure to come, sooner or later.

Now Is It.

## A PHILADELPHIAN'S SENTIMENTS.

PHILADELPHIA, Nov. 3, 1897.

To the Editor of The Dramatic Mirror:

SIR.—I have read with interest your fight against the Theatrical Trust, and I sincerely hope that you will have the success that has always followed your championship of right against wrong. Also permit me, as a reader and admirer of THE MIRROR, to express my disapprobation of the action of certain managers for bidding the sale of THE MIRROR by four or five news agents handling their tickets. Although I have been in the habit of buying my MIRRORS at the Continental, the fact of their not handling it, of course, will not prevent me from obtaining it elsewhere each week.

Sincerely yours,

J. MEREDITH SCHOTT.

## THE ONLY POSSIBLE OUTCOME.

BUFFALO, Oct. 29, 1897.

To the Editor of The Dramatic Mirror:

SIR.—I must congratulate you upon the stand you have taken against the "Trust." The only possible outcome is victory for THE MIRROR.

The Buffalo News has undoubtedly created a decided sentiment against productions under the management of the "Trust," and it effectively killed the business of The Whirl of the Town. In fact, the News articles became the subject of gags on the stage during the engagement.

The manager of the company informed people here that Claw and Erlanger would refuse to send other productions here unless the newspaper sentiment changed.

Very truly yours,

L. F. N.

## BOTH ENDS AGAINST THE MIDDLE.

ST. PAUL, MINN., Oct. 30, 1897.

To the Editor of The Dramatic Mirror:

## THE USHER.



Here is the first of THE MIRROR Supplements. It is consecrated to the cause of theatrical independence, and it is armed and equipped to wage a relentless warfare upon the men that have conspired to trample upon individual rights and seize control of the natural channels of a legitimate business for the purpose of destroying competition, reducing the whole dramatic guild to subjection, and levying unrighteous tribute.

The MIRROR has started this Supplement primarily for the purpose of frustrating these designs.

This extra edition, moreover, affords the space necessary for ample treatment of a large subject without trespassing upon the multiplicity of matters which it is the custom of the regular issue of THE MIRROR to handle.

Suppression goes naturally with oppression; but THE MIRROR will not permit the truth to be suppressed about a situation that threatens not only the business welfare of the theatre in America but the health and development of dramatic art itself.

The press and public opinion—and they are indissolubly united—are the strongest forces this country possesses. If the selfish and mercenary "Trust" or Syndicate imagines that Mr. Heymann is pleased to call its "private business" can successfully be concealed from public knowledge and protected from public criticism, it is foredoomed to speedy disillusion.

The public has a right to know everything about a scheme that aims to acquire control or possession of the whole field of theatrical amusements, and the press is the medium through which that knowledge will be disseminated.

"In the language of a famous statesman, now retired from public life, it is a condition, not a theory, that confronts us.

Both the art and the business side of the theatre are involved in the extraordinary state of affairs that now exists. A half dozen men, having little or nothing in common with our stage in its better aspects—men who would have no place in the economy of the dramatic life, were that life in America even remotely ideal—are seeking for their own profit by scheming association to debase it to the level of their own selfish, sordid ideas.

Temporarily, at least, this small group of men, owing to the supineness of those who might easily have prevented it, apparently dominate the situation.

They have coaxed or coerced the majority of stars and managers into believing that their professional existence depends upon the Syndicate. And it is doubtless their hope that the day may not be far distant when what is now simply a wall-eyed, be-whiskered bugaboo (designed to frighten timorous persons whose range of vision is limited to the end of the nose) will grow into a stern reality.

THE MIRROR, as a guardian of dramatic interests in this country, does not mean that such a calamity shall befall.

Indifference, neglect and unreasoning fear have enabled the "Trust" or Syndicate to unify various scattering interests and convert them into obedient slaves of their purpose.

THE MIRROR in March, 1896, when the plan was in embryo, sounded a sharp note of warning; but it was not heeded.

At this moment demoralization reigns. Short as has been the career of the "Trust" or Syndicate, it has yet been long enough to play serious havoc. The results to date, it may be said without reserve, are as nothing compared to the possibilities of the future if the conspiracy were allowed to proceed unchecked.

I believe confidently that it will not be allowed thus to proceed. I am confident that the good sense and the self respect of managers and the profession generally will avert themselves. I am certain that sooner or later the instinct of self-preservation will

arouse all concerned to a realizing sense of the real situation.

And then—

Well, let us not anticipate. When retribution comes it is apt to be both swift and certain.

Meanwhile, public sentiment respecting this intolerable incubus is taking shape North, South, East, and West.

Independent newspapers—not the pitiable sort of newspapers that habitually balance the dross of an inch theatre advertisement against the white flower of truth—are taking up this question, knowing its deep interest to playgoers as well as to players—and they are handling it, as it deserves to be handled, without gloves.

When that sentiment crystallizes it will be as big as a mountain, and woe betide the conspirators when its weight falls!

In April last Mr. Heymann informed THE MIRROR that he would prosecute the distributing agents of any and every newspaper, here, there and everywhere, that presumed to criticize unfavorably the "private business" of the institution, yclept the "Trust" or Syndicate.

Swollen with self-importance and dazzled by contemplation of prospective power, Mr. Heymann boisterously proclaimed implacable hostility to everybody that denied the beneficent plan and purpose of the "Trust" or Syndicate.

Considering the present attitude of numbers of influential newspapers it is probable that Mr. Heymann—if his remarks were anything but empty threats—and Mr. Heymann's lawyers will have plenty of work on their hands for a long time to come.

What would be said if a parcel of illiterate picture-dealers should try to form a Syndicate, bulldoze the directors of art galleries, terrorize the artists, and proclaim that pictures could be exhibited only in such places and at such times as they should deem best for their own interests; that prints and chromos should be hung on the line, while the best works should be "skied," or not hung at all; that artists should not be permitted to fix prices for their canvases, and that collectors should be allowed to buy only what the Picture-Dealers' Trust chose to let them buy?

Would such a condition of affairs in the picture world be more preposterous than the condition of affairs aimed at by the Theatrical "Trust" or Syndicate?

Would the musketeers of the brush, the owners of galleries, the collectors of paintings and the art loving public tolerate it for an instant?

A few more suggestive queries, and then I am done—until next week.

Who is Al. Heymann?

Who is Abraham Erlanger?

Who are Nirdlinger and Zimmerman?

What is the Claw?

Upon what grounds do these men base a monopolistic privilege to scheme and speculate with the fame and the talent of artists, and to control, restrict and juggle with the industry, enterprise, energy and credit of men long engaged legitimately and independently in the business of theatre management?

What of value do they contribute either to the art or to the commerce of the American stage?

If the Theatrical "Trust" or Syndicate is an evil, what reason is there for regarding it as a necessary evil?

## ANONYMOUS EFFORTS.

Since THE MIRROR began to probe the Syndicate the mails have been weighted with anonymous communications, emanating from Chicago, Cleveland, Brooklyn, New York and other places where the Syndicate's tentacles are fastened.

It is a singular fact that a crop of such communications, generally inscribed in clumsy disguised handwriting, invariably follows a journalistic exposure.

Anonymous writers are like the bugs that scramble about in the hollow when a stone is overturned and unaccustomed light falls upon their dark crawling place.

## SAD, IF TRUE, ISN'T IT?

E. D. Shultz, acting manager of The Whirl of the Town, said in Buffalo, it is reported, that the determination of certain papers in that city to disparage productions under the management of the so-called Syndicate will result in some of the best productions refusing to play Buffalo.

## NOT SO BAD.

A painstaking compositor on the *Evening Journal*, wishing doubtless to do the right thing, set it up this way one day recently: "One Pound of Pleasure will be the bill at the Harlem Opera House next week." Which isn't so bad, when you come to think of it.

## HOW IT OPERATES.

## A Glance at the Methods of the Syndicate, Whose Own Interests are Paramount.

Of course when a booking concern operates companies of its own it is in the joyful position of running both departments for its own benefit. The Syndicate uses the choice time of the best theatres which it represents for its attractions, and the helpless outsiders who have placed their interests in the would-be monopoly's hands get what is left.

Time is tied up throughout the country for Syndicate companies, but the actual use of this time by these companies depends entirely upon circumstances and the immediate interests of the Syndicate. As a rule, the needs of the attractions and the theatres in which the Syndicate is directly interested govern.

If a Syndicate attraction makes a hit in a New York, Chicago or Philadelphia theatre operated by the Syndicate its stay is prolonged and other attractions, looked upon as "time fillers," are sent to fill its dates elsewhere. This is tough on the theatres that are compelled to take them, and it is not often profitable for the attractions that are used as a convenience in this manner.

Nat Goodwin was brought into the Knickerbocker Theatre ahead of time because In Town was a frost. Mr. Heymann's theatre benefited while the out-of-town managers got in Town.

Maude Adams' route was canceled after her first appearance in The Little Minister at the Empire, in order to keep her in Syndicate houses in this city. Her two weeks' Boston time at the Hollis was promised to a large and expensive operatic organization.

When the time came to sign contracts the manager was informed that he could have one week only of Miss Adams' time in Boston, and for the second week he had the alternative of either laying off his big company or dragging his new and costly production through one-night stands.

A prominent star now playing in this city is booked for the whole season, by the Syndicate, but she had not up to last week received her contracts for the most important city outside New York on her route.

Speaking in the "Trust's" behalf the other day, the *Sun* said: "Controlling as they do the bookings of many companies and theatres, Claw and Erlanger are able to shift things at will to the advantage of all parties concerned." Undoubtedly these men are accomplished shifters, but while these shifts and makeshifts unquestionably benefit the Syndicate, there are parties concerned that are not materially aided by them.

## THE CHEAPENING PROCESS.

## How So-Called New York Successes are Doctored for the Road.

The Whirl of the Town enjoyed a successful run at the Casino. When it left there to go touring it went out of Lederer and McClellan's hands into those of Marc Claw and Abraham Erlanger, these persons having an arrangement whereby they secure Casino successes for road purposes.

Claw and Erlanger proceeded to give The Whirl of the Town a course of Syndicate treatment. They engaged an inferior company and sent it forth as the New York cast. Result: The out-of-town press exposed the deception, "roasted" the performance, and the public stayed away. Here, for instance, is what the Cleveland *Plain Dealer* said about it on Oct. 31:

It should be called A Whirl Through the Tenderloin instead of The Whirl of the Town. Its first production here on Monday evening was not successful, and did not satisfy the large audience that was anxious to give vent to any encouragement that might be called for. It was a lenient audience, too, far different from the small ones that occupied the Euclid Avenue Opera House during the balance of the week. The Whirl of the Town was frost-bitten on Monday evening, and deservedly. It is coarse and vulgar. The satire and burlesque are broad and hint of vulgar themes. The first portion of the second act, the promenade of the Metropolitan Music Hall, is tough to a degree that is disgusting. The sense of humor is dulled; keen satire is replaced by smugness. And this coarse thread runs through the entire fabric. The company was a weak one. The Whirl of the Town was disposed of by Claw and Erlanger to George W. Lederer, and during the week he made the announcement that the cast would immediately be strengthened by the return of Catharine Linyard and David Warfield. It will take several such people and a general toning 'up' to put The Whirl of the Town in presentable shape. A treatment of iron tonics would be good for it.

The Whirl of the Town case is typical. It illustrates the managerial methods of the Syndicate, and especially those of Claw and Erlanger.

## THOSE PHILADELPHIA "BENEFITS."

Maude Adams in The Little Minister is announced among the attractions listed in the "benefit" circular issued by Nirdlinger and Zimmerman for their Philadelphia theatres.

"Benefit" nights are scheduled during Miss Adams' two weeks' engagement at the Broad Street Theatre. It is a curious proceeding to employ this scheme in the interests of an attraction which is now supposed to be in the height of a successful New York run.

The "benefit" device, which is a peculiar side issue confined to the Quaker City, has for its purpose the filling of theatres virtually at half rates. Regular agents sell tickets at the advertised prices, receive one-half of the proceeds, and what remains is shared between the theatre and the attraction. In other words, the attraction (if its terms are fifty per cent.) receives only 37½ cents for every \$1.50 ticket disposed of in this manner.

There are many ins and a good many outs concerning this traffic as practiced in some of the Philadelphia theatres, and a detailed description of them will appear in a future issue of THE MIRROR Supplement.

## FRAUDULENT REPRESENTATION.

## A Managerial Method of Deceiving the Playing Public.

Another of the many cases of misrepresentation concerning metropolitan runs by the various members of the so-called Syndicate is noted in the announcements made on the road in behalf of Under the Red Robe.

In newspaper advertisements, house programme, and on the bill boards it is asserted that this play was "performed" by this company for 300 nights at the Empire Theatre.

As a matter of fact, this play was performed at the Empire Theatre exactly 162 nights, and of the twenty one persons in the present cast only eight of the original members of the company, Messrs. Faversham, Dodson, Harkins, Finney, and Crompton, with the Misses Allen, Conquest, and Gail, are found. The other thirteen are new.

Under the Red Robe was first seen at the Empire Theatre on Monday, Dec. 27, 1896, and continued there until Saturday, July 3, a period of twenty seven weeks. Semi-weekly matinees were given up to the close of the eighteenth week, ending on May 1. During the remaining nine weeks, afternoon representations were given only on Saturday, which with three extra performances on New Year's Day, Lincoln's and Washington's Birthdays, make an aggregate of forty eight matinees, which added to the 162 nights gives a total of 210 performances, showing a positive steal of ninety in this latest faked record.

Not less dishonest than this misrepresentation of the length of the run of Under the Red Robe in New York, and the pretense that this play is presented by the original company, is the announcement made in the same printing that this is the "Ninth Annual Tour of the Empire Theatre Stock Company."

The Empire Theatre was opened on Jan. 25, 1893, and its stock company was not organized until later.

On Jan. 25, 1898, The Empire Theatre will have been built five years.

## A SCHEME ABANDONED.

## The Attempt of a Bill-Posting Monopoly to Impose a New Tax.

The recent exposure by THE MIRROR of the attempt of the American Bill Posting Company (Limited), of Philadelphia, to impose an increased tax upon bill posting has aborted that little scheme. William J. Gilmore, of the Auditorium and Park Theatre, refused point blank to pay the extra charge, and rather than cause inroads to be made upon its present monopoly by forcing Mr. Gilmore to arrange to do his own posting the Company came to terms with him. Mr. Gilmore is paying the old rate.

"It is only a question of time," writes a Philadelphian who has personal knowledge of these matters, "when the American Bill Posting Company (Limited) will be limited to doing work only for the Syndicate theatres and Mr. Kelly's National, Nirdlinger, Zimmerman, and Kelly are all interested in the Company."

Of late the Company is having considerable mercantile work. Several business concerns, including Wanamaker, are using its boards to display their paper. The rentals of boards and fences are paid either in cash or theatre tickets. When the theatres outside of the Syndicate leave off employing it, Nirdlinger, Zimmerman, and Kelly will have to furnish tickets to their own theatres. The attractions playing the Syndicate houses, of course, will relish playing to the paper issued for the benefit of the American Bill Posting Company (Limited).

## SQUEEZED.

## How The Last Stroke Fared at the Hands of Claw and Erlanger.

A singularly impressive illustration of the high-handed manner in which the so-called Theatrical Syndicate assumes to dictate relentlessly the business of attractions within its grasp to their injury, is afforded by the recent experience of The Last Stroke company, which was booked at one of Claw and Erlanger's Syndicate houses in New Orleans for the week of Oct. 17. Realizing the disastrous results that must follow playing a city infected by yellow fever, against which so many other Southern points had declared a quarantine, the management of the attraction sought in every possible way, it is said, to cancel the date, but the Syndicate's bookers, Claw and Erlanger, were obdurate. The booking must be kept, they decreed, under the penalty of a forfeit of \$1,500, which had been nominated in the bond, and it was kept.

The inevitable result was that The Last Stroke was forced to lay off in New Orleans and to lose three weeks, because the company would not be permitted to play its other dates after having been in New Orleans.

The loss, in one form and another, has been very large to the company's management, but the Syndicate persons had their own sweet will.

## NOT "ORIGINAL."

The advertisements of The Sign of the Cross, at Nixon and Zimmerman's Academy of Music, Baltimore, announce "The original cast from London." As a matter of fact, nearly all of the present cast presented the drama *Last Autumn* at a theatre in the suburbs of London before sailing, but the company has never appeared at Wilson Barrett's Lyric Theatre, which is the impression sought to be conveyed. The statement quoted plainly announces the original London cast, and in so doing it is, to be mild, decidedly untruthful and intentionally deceiving.

## THE NEW YORK DRAMATIC MIRROR.

Nov. 13, 1897

### THE "SHIFTING" SYSTEM.

PRACTICED BY THE SO-CALLED BOOKING AGENTS OF THE SYNDICATE.

**Its Evil and Trust-Sided Effects Described—Actions for Damages Would No Doubt Lie Against the Persons Who Practice This Method for Their Own Selfish Ends.**

*Rochester Democrat and Chronicle.*

How slight is the regard accorded by the Theatrical Syndicate to the house managers who book its attractions in conspicuously illustrated by the manner in which it recently filled unexpectedly vacant time at the Boston Theatre. Fanny Davenport was booked for a seven weeks' engagement at this house. She produced there her new play, *A Soldier of France*. The owner of the theatre, Eugene Tompkins, was not pleased with the new play nor confident as to its money-making powers. He urged Miss Davenport to shelve it and replace it with *La Tosca*, or *Fedora* or *Gismonda*. Miss Davenport flatly declined to do any thing of the sort. The result was the premature closing of her engagement, leaving the Boston Theatre with four unfilled weeks. So manager Tompkins rushed off to New York after an "attraction." He wanted Cumberland, *W.L.*, but Manager Pitou could not be brought to see the advisability of cutting short that play's profitable run at the Fourteenth Street Theatre, even to oblige Manager Tompkins. The Boston man's second choice was *A Ward of France*. This play is the property of Claw and Erlanger, which firm is a member of the Hayman Syndicate. To Claw and Erlanger Manager Tompkins applied, and a New York newspaper which, no doubt, for good and sufficient reasons is an ardent admirer of that pernicious nuisance, the Theatrical Trust, thus indicates and apologizes for the outcome of this negotiation:

"Controlling as they do the booking of many companies and theatres, Claw and Erlanger are able to shift things at will to the advantage of all parties concerned. They could give *A Ward of France* to Boston earlier than had been planned, by sending some other good play in its stead to Washington and Baltimore and thus take advantage of the situation."

In other words, according to the New York paper's story, Manager Tompkins was able to make it worth Claw and Erlanger's while to break faith with the Baltimore and Washington managers, and Claw and Erlanger proceeded to do so without the slightest hesitation, disarranging these manager's seasons, upsetting all their calculations and disappointing their patrons. And the mischief does not end here. One such alteration of booking is like knocking down the first of a row of bricks. The programme must be entirely re-arranged. The "good play" sent to Baltimore and Washington as a substitute for *A Ward of France* must be taken from other managers to whom it has been promised. To supply those managers with something in lieu of the "good play" other managers' contract rights must be disregarded. And so all along the line. Probably almost every house manager who has been fool enough to put himself under the thumb of the Syndicate has been more or less inconvenienced and damaged by Claw and Erlanger's arrangement of booking to suit themselves and Manager Tompkins.

No doubt the Washington manager and the Baltimore manager and the other managers affected could collect, by legal proceedings, damages for breach of contract from Claw and Erlanger. But they dare not sue, because they dare not affront the Syndicate, which indirectly controls so many good attractions that, by refusing to book any of them with an offending manager, it could practically close his house for the season. The local theatrical managers in "the provinces" are little more than the Syndicate's junior partners and the Syndicate treats them exactly as it pleases.

This *Ward of France* business gives to managers who have booked with the Trust a foretaste of what they may expect throughout the season. Not one of them can be sure, from week to week, whether the Syndicate will keep its contract with him or not. He may be able to offer to his public the attraction that he has announced or the Syndicate may send him anything else it pleases and leave him to arrange matters with his disappointed patrons as best he can. How long the local managers are going to put up with this impudent tyranny, the "Chronicler" can't say. If he were a manager he wouldn't put up with it for twenty-four hours. For the power of the Syndicate can last only as long as the house managers choose to let it last. It is just as important to the Syndicate to have theatres in which to produce its plays as it is to the house managers to have plays to produce. If the house managers should unanimously refuse to book any play owned or controlled by the Syndicate they would have that Trust disintegrated in very short order. This very affair of the transfer of *A Ward of France* from theatres to which it had been contracted to a Boston theatre afforded an excellent opportunity to expose the real weakness of the Trust. If every manager damaged and inconvenienced by this exercise of Claw and Erlanger's ability "to shift things at will" had noticed that enterprising firm, through his lawyers, of his intention to hold it strictly to its contract, the Syndicate would have found itself in a very unpleasant position. To boycott any very large proportion of the best theatres in the country would seriously embarrass the Syndicate's arrangements and seriously lessen its profits.

The "Chronicler" is very glad of this exhibition, for the contemplation of the house managers of the country, of the cloven foot by this Theatrical Trust. One or two more such exhibitions will certainly lead to a rebellion against which the Trust cannot stand for an instant. In a fight with the Trust the manager, with right on his side, who should frankly set forth the situation, would have the press of his city and its theatregoers solidly at his back. The Trust has nothing to fight with but empty threats. It is a great wind-inflated sham, that will shrivel into nothing as soon as some one masters up courage enough to stick a pin in it. It absolutely controls a few good attractions, and a few first-rate theatres. It has managed to acquire a fictitious control over very many good attractions and very many first-rate theatres by pure bluff, by making the managers of these attractions believe that they cannot get along without the entree to the Syndicate's theatres and the managers of these theatres believe that they cannot get along without the help of the Syndicate's attractions. As a matter of fact there is no real foundation for any such belief. If the managers of attractions and theatres not absolutely owned by the half dozen or so members of the Syndicate should decline to have any dealings with that combination of middle-men, having it to play its own plays in its own theatres, they would find that they could get along perfectly well without its help and would have little occasion to fear its competition.

The Theatrical Trust has already lasted longer than its members had any real reason to expect. It is high time that this ridiculous attempt to "corner" the theatrical business should be brought to its logical ridiculous conclusion.

#### CANVASS THE SITUATION.

**Monopoly Cannot Control American Amusements and Under Art Progress.**

*Chicago Evening Post.*

Those theatres that have remained independent of the Trust are managing to worry along very nicely, and if anyone imagines that monopoly can control American amusements so that the progress of the drama will be interfered with he would do well to canvass the situation before he forms his opinions. There was never much fear that the Syndicate would endeavor to corner the market so that the playhouses refusing to enter their chain would be compelled to close for lack of acceptable attractions.

The Grand Opera House is the only first-class combination theatre in this city which has no alliances with the Syndicate, yet its list of attractions is one of the best it has had in years, and includes the finest organizations in existence to-day.

Madame Modjeska, Mrs. Minnie Maddern Fiske, Fanny Davenport, Francis Wilson, Frank Daniels, *The Girl from Paris*, *A Stranger in New York*, and May Irwin constitute an array that most of the Syndicate houses cannot approach, and when you add the name of "the greatest actor on our stage," Richard Mansfield, you gain a faint idea of the satisfactory manner in which the Clark Street is fixed.

An illustration of the methods adopted by Charles Frohman this season is had in the Pittsburgh engagement of *Never Again*, which was presented here last Summer with an "all star" cast. It was necessary to take E. M. Holland out of the company and put him in an organization collected hastily for the production of a new farce at the Manhattan Theatre this week. Of course it was generally known in Pittsburgh that Mr. Holland was leaving to join another company, but the management thought it the part of wisdom to "gull the public in the matter, so it announced that Mr. Holland retired on account of sickness. How this can be called anything but deliberate misrepresentation is a puzzle freely given the shrewd Philadelphia lawyer, who is proverbially cunning in the solution of difficult problems.

It is about time steps were taken to punish New York managers whose mendacity stops at nothing. The public of Pittsburgh, or, indeed, of any other city, should be guarded against the artful and deceitful practices of some of the crooked entrepreneurs who make the Eastern theatrical centre their headquarters. If any delude themselves with the idea that they can play their bunco games here they do well to dislodge themselves of this notion immediately. Two efforts of this sort have failed signally, and managers should take warning.

#### LUDICROUSLY FUTILE.

**The Efforts of Nordiner (Miss) and Zimmerman to Entertain "The Mirror."**

*Omaha Bee.*

**THE NEW YORK DRAMATIC MIRROR,** which is universally recognized as the best and most authoritative of American publications devoted to the stage, is leading a crusade against the Syndicate, in which it is followed by a brave and constantly increasing array of powerful newspapers. In retaliation, that branch of the Syndicate which has its local habitation in Philadelphia has begun to coerce the hotel news stands in the Quaker City into throwing out *The Mirror* on pain of having the sale of tickets to the Syndicate theatres withdrawn from them. Small practice, thin, and ludicrously futile warfare; for *The Mirror*, relying upon its indisputable merits, will still sell, while the Syndicate, depending only upon a monopoly founded on sordid greed, has already seen the handwriting on the wall.

*Toledo Bee.*

The DRAMATIC Mirror's fight on the so-called Theatrical Trust has reached an interesting stage. The same changes for the time being to Philadelphia, where a firm of theatrical managers who are said to be allied with the Trust have caused the sale of *The Mirror* to be dropped by certain hotel news stands. But the aggressive New York publication promptly appears on sale at as many stands as ever in the Quaker City, and the aforesaid managers are, for the present, at least, checkmated in their effort to smother *The Mirror*. Further developments are awaited with interest. Meanwhile *The Mirror* announces a number of managers not connected with the alleged Trust have joined hands and a rival combination is promised.

*Brooklyn Times.*

The Theatrical Trust, of which THE DRAMATIC Mirror does not approve, has banished that paper from the newsstands of the various hotels wherein tickets for its theatres are sold. If the Trust is really as big as it seems to be, and if *The Mirror* is as little as the Trust affects to believe it to be, then the action of the Trust is itself pretty small.

*Good and Bad Signs.*

*New York Commercial Advertiser.*

There are in American taste many elements which suggest a possible combination of grace and intelligence, lightness, and finish. The success of *The Circus Girl* is a good sign. The failure of *The Proper Caper* is a good sign. Our managers are in the main crude and commercial, but our best actors and our best public seem likely before long to escape from their domination. The Devil's Disciple has succeeded, and all lovers of art should rejoice. Every triumph for Mr. Mansfield is a blow at the rule of mediocrity on the American stage. He stands for dramatic ideals, and nobody "presents" him. Mrs. Fiske's rise into prominence is the late reward of a sincere artist without one concession to the box-office. The day promises to come when these instances will no longer exceptions but examples; when the rule of scenery and "productions" and horseplay and Syndicate tradesmen-managers will be gone, and our stage will reflect the taste of the same class of persons who dominate the theatre in Paris and Berlin.

*In Spite of the "Trust."*

*Grand Rapids, Mich., Herald.*

In spite of the fact that the theatre in which Richard Mansfield is playing in New York does not belong to the Trust, he is doing very well, and his Devil's Disciple has made a great hit. Mrs. Fiske, Francis Wilson, and other stars are not in the Trust, either.

#### THEY WILL NOT TAKE IT.

**Useless to Attempt to Excuse Breaches of Faith with the Public.**

*Springfield, Mass., Union.*

THE DRAMATIC MIRROR has the following interesting attempt to excuse a well-known manager's erring ways:

Charles Frohman is occupied with such a multiplicity of affairs that he is probably unaware of the misrepresentations that are being made in advertising *Never Again*, which is now on tour, and if he is ignorant of them the harsh criticisms they are arousing should be directed against whoever is responsible. Charles Frohman presents his funniest comedy. *Never Again*, with exactly the same cast as seen during its run at the Garrick, is the way the advertisements read. Now, the present cast is not the same, as it contains but three or four of the original people. The public and press throughout the country are thoroughly informed regarding New York theatricals, and it is folly to attempt to lead them astray."

Very true, but whether Charles Frohman is unaware of these misrepresentations or not, it is certain that there is no manager of first-class attractions whose reputation has suffered from just such misrepresentations in this city as Charles Frohman. In past seasons he has been famous here for breaking contracts, canceling dates at the last moment, and sending so-called No. 2 companies in successful plays, with the announcements of "the original New York production and cast." It reached the point some time ago where the public looked askance at Charles Frohman's productions, and the result has been poor patronage for some of the really and truly "original" companies he has sent here. Even honest Dan Frohman has suffered from the similarity of names. The *Union* has always been careful to ascertain in advance whenever possible the personnel of visiting Frohman companies, and has almost invariably warned the local public before hand when misrepresentations have been made, but nothing can offset entirely the artificially misleading announcements of posters and advertisements when Charles Frohman or his own agents are palming off a No. 2 production as the original. This is not to say that Springfield resents the visits of No. 2 companies, for we have had many that were excellent enough in themselves, and some which from personal comparisons have been known to be quite equal to the originals. But what Springfield does resent is the assumption that it is entirely ignorant of what is transpiring in theatres less than one hundred and fifty miles away, and never has seen the inside of them; for no other assumption can warrant the methods that have been pursued by Charles Frohman or agents here quite often in past seasons.

#### IN NEW YORK CITY.

**A Little Recent History Written by a Local Newspaper in Plain Language.**

*New York Daily News.*

The Theatrical Trust, with five New York theatres in its control, has not been conspicuous for anything this season, save its failures. The record of misfortune began with *The Good Mr. Best* at the Garrick—a farce so irredeemably dull that even the Syndicate's deadhead supporters wouldn't attend its performances. Then came that dismal English musical piece, *In Town*, at the Knickerbocker. Notwithstanding the boozing this play received from newspapers that cater to the Trust and its promoters, it was a stupendous failure. While it occupied the Knickerbocker's stage the house was continually wrapped in gloom, and persons who were lured into going there were so affected by the soporific dullness that it took days for them to regain their wonted good spirits.

Over at Hoyt's Theatre the head of the Syndicate adopted a new course. He produced a piece of coarse texture—one that even a Tendrillo habitué felt ashamed of. Its fate was settled from the start, for there are not enough people in New York who will patronize the sensuality of a billygoat on the stage to enable the manager producing it to pay running expenses.

The Garden, which has been one of the "hoodooed" theatres ever since the Syndicate got control of it, was allotted to Sol Smith Russell for the production of a sentimental play. Since he has been there, the box office has been such a quiet, unrequited spot, that its incumbent fancies that he has been translated to Philadelphia, and it is said that when a patron appears it is considered an event of sufficient importance to be marked with a red cross on the wall.

The latest failure is at the Knickerbocker, where that excellent comedian, Nat C. Goodwin, is struggling with the lustreless *An American Citizen*, with the chances all against him. The Trust, it will be seen, is not having a "dollar" time in Gotham. Reports from the independent theatres in the city show that the theatrical business is much better this season than last, but the Trust has not found it so at the Knickerbocker, Garden, and Hoyt's.

#### A Change Impending.

*Omaha Bee.*

No promulgation which has thus far been published as emanating from Charles Frohman, places Omaha definitely among the "jaz" towns which are henceforth to rest in the shadow of his displeasure, and there seems a fair prospect that this public will not be wholly deprived of the sweetnes and light shed abroad by productions bearing his name. To be so cut off, while it would be in the nature of a calamity, would not be unbearable; for it must not be forgotten, in weighing such matters, that art and the stage are long, while Mr. Frohman and the rest of the chosen people into whose hands the administration of the drama has unhappily fallen, are as fleeting as the thrallions in which they now hold the American theatre.

The change in this regard which all students of the stage and observers of the signs of the times have foreseen, is clearly impending, and forces are gathering together with the avowed purpose of emancipating the drama from the dominion of the Syndicate, which is persistently degrading art to the level of the box-office. The best sentiment of Omaha will readily join in a movement to this end.

*The Good Ink Has Just Begun to Flow.*

*Le Courier de France.*

Le NEW YORK DRAMATIC MIRROR, un journal entièrement consacré au théâtre, défend vaillamment les intérêts des artistes, auteurs, agents, etc., et depuis la création du "Trust" il n'a cessé d'assurer son adversaire de la bonne encre. Nous présentons à notre confrère nos meilleures compléments et apprécions ses sentiments et son esprit de solidarité.

*Then It Will Go to Pieces.*

*Cleveland Plain Dealer.*

The Syndicate will win or go to pieces according to its merits.

### THE MEAT OF THE MATTER

**PITTSBURG RESENTS THE ASSERTION THAT IT IS A "ROTTEN" TOWN.**

It Has Shared With Other Cities a Succession of Decayed and Decaying Attractions, and Has Been Abused Because It Would Not Patronize Them—Telling Truths.

*Pittsburg Dispatch.*

Circulated throughout the length and breadth of the land by means of various dramatic sheets is the following item: "The Telegraph says that Cincinnati and Pittsburg are the rottenest show towns in America." The Telegraph might have added to this interesting bit of misinformation the intelligence that we have presumably shared with our sister city a succession of the "rottest shows" extant in America. An assertion which is gaining wide credence can scarcely be allowed to pass unchallenged, especially when we consider our city's former repute as one of the "best show towns in America." Last week I made a canvas of the local situation, and, as usual, discovered that the calumny was not based upon actual truths. Manager R. M. Gulick said that thus far his season's average profits had exceeded those of last year by 25 per cent. Furthermore, that the attendance at his Bijou Theatre compared more favorably with that of the other theatres in the Bennett-Gulick circuit. Manager Harry Williams placed his increased profits at 30 per cent, both gentlemen displaying columns of figures which bore testimony to the truth of their declarations. Manager W. N. Adams expressed satisfaction with the outlook at his place of amusement, naturally not expecting to accrue a profit at the inception of a practically new enterprise.

Then it must be that the rumor was set afloat by several of the visiting combinations booked at the Syndicate theatres, the Duquesne and Alvin. Their failure to export a large amount of our gold must have given rise to grumblings which were poured into the willing Telegraph ear. A glance backward will reveal the fact that the worthy attractions at these playhouses did not fare ill.

And now to probe the difficulty at the Alvin. Would Primrose & West's minstrels be served on the half-shell in New York? Would not any manager be accused of parsimony who would proffer Robert Downing to a Broadway audience, even at a reduced admission fee? Why was *The Good Mr. Best* sent on tour as a metropolitan success when it fell with such a dull, sickening thud that it jarred the Garrick Theatre? Will the Syndicate explain their reason for sending E. M. Holland to Boston in order to strengthen the cast of *Never Again*, and why his non-appearance in this city was not the occasion for managerial deceit? Again, is there any justification in their policy of discrimination by which Chicago will see in *The Whirl of the Town* the original cast, with the exception of Dan Daly? Can any sane man imagine Daniel Frohman offering a New York, Boston, Philadelphia or Chicago audience *The Prisoner of Zenda* played by Howard Gould and a second-rate organization? Why sent us July actors in October?

Possibly they might afford an explanation of the triumph achieved by *The Wedding Day*, whose Pittsburg receipts have equaled those of Philadelphia, Baltimore, and other Eastern cities, with the possible exception of Brooklyn. The note-book of Manager Frank Murray will convince any doubting Thomases. I will read the riddle for their edification. It is a success of merit, and is the first of the season's presentations to which the term can fitfully apply.

The absence of Ferdinand Gottschalk, Agnes Miller, May Robson and E. M. Holland from the cast of *Never Again*, and that of Dan Daly, Louis Harrison and David Warfield from *The Whirl of the Town*, could not be condoned by local theatre habitués. The presentations of those trivialities were from a critical point of view, in the main, commendable. Yet the demand that we should be accorded a glimpse of the original cast is not unreasonable. This pernicious custom of engaging the best available talent for the New York run and then substituting cheaper players for the road production is bearing its rich reward. We have been slightly tardy in dropping to this little gold-brick game, but our eyes are now opened to their uttermost limit. Pittsburg is a thriving commercial center, not a one-night "water tank" or a "cotton gin."

The theatregoer is no more opposed to the Syndicate than are the dramatic writers, both manifestly unconcerned as to the number of cooks who stir the broth provided the decoction is to their taste when served. It will be readily seen that our broth has been of a poor quality or ill served, the exception having been gulped greedily. The manipulators at the Gotham end of the string apparently fancy that any old puppet will suffice to amuse a clientele composed of people to whom is afforded every opportunity of enjoying the choicest offerings in music and art.